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I.—NEW GREEK INSCRIPTIONS FROM ATTICA, ACHAIA, LYDIA.

During my wanderings about Athens and its vicinity a year ago last October and November I made copies and squeezes of several inscriptions which had not yet been removed to the epigraphical museum. The following, among which are also included some unedited stones in the National Museum, are unpublished, so far as I am aware, with the exception of nos. 3, 5, 9 and 35. The majority are of the form known as *κινίσκοι* or columellae,¹ which were so frequent after the time of Demetrius Phalereus. But two belong to the class of *τράπεζαι* or mensae and four are marble lecythi and one is for a labellum (cf. Cic. De Legibus II, 26). The inscriptions in themselves barring the epigram (no. 35) are of little intrinsic worth, but taken as a whole they are of considerable value for Greek prosopographia, since several new names occur and some of the persons mentioned can be identified with names already known. For this reason they are arranged in alphabetical rather than chronological order.²

1. Large *κινίσκος* of Hymettian marble in the garden of the Observatory. Here are also nos. 7, 8, 18, 19, 22, 25, 39, 41, 52,

¹ Brueckner in his excellent book, *Der Friedhof am Eridanos*, p. 47, n. 2, gives the text of twenty-five others, which are at the Dipylon. No. 25 he makes the same observation which I made some years before him in *Classical Philology* II, p. 100, that the third line containing the word *Ἀνδρία* was omitted in *Ἐφ. Ἀρχ.* 1893, col. 221, no. 2. *Ibid.* col. 221, no. 3, *Καρυσσία* should be read for *Καρυστία*; col. 223, no. 15, *Ἀμισσηή* for *Ἀμισσηία*; and no. 19 *Κυρηναῖος* for *Μυρηναῖος*.

² I am indebted to Professor Von Premerstein for calling my attention to nos. 5, 48, 62, and to Mr. Leonardos, Ephor of the Epigraphical Museum, for permission to publish nos. 12, 20, 24, 27, 30, 45, 57, 69.

58, 63, all found there some years ago when the pine trees were planted. They are set in the ground, as are so many of these *κιονίσκοι*, so that their height could not be measured. Diameter above of no. 1 is 0.42 m. From top to molding 0.09 m. Wreath carved in relief below the inscription. Letters 0.035 m. high. Late Hellenistic.

ΑΘΗΝΟΠΟΛΙΣ	'Αθηνόπολις
ΔΗΜΗΤΡΙΟΥ	Δημητρίου
ΛΑΜΠΤΡΕΥΣ	Λαμπτρέυς

The name 'Αθηνόπολις does not occur in any of the indices of the Corpus nor in the Prosopographia Attica nor in Pape, Gr. Eigenamen. It however is found on coins of Ephesus, cf. Num. Chron. 1881, p. 20, and in B. C. H. XXX, 1906, p. 188, we have an *αὐλητὴς* 'Αθηνόπολις Δημητρίου, perhaps the same man.

2. *Κιονίσκος* of Hymettian marble, 0.36 m. high; 0.22 m. in diameter above. From top to molding 0.04 m. Now in *ὁδὸς Πλαταιῶν* near the church of the Prophet Daniel. Letters, carelessly cut and crowded in l. 3, vary from 0.015 m. to 0.03 m. in height. Hellenistic.

ΑΙΓΛΑΤΗΣ	Αιγλάτης
ΑΝΤΙΦΙΟΥ	'Αντιφι(λ)ου
ΚΥΔΑΘΗΝΑΙΕΥΣ	Κυδαθηναίεύς

Αιγλάτης which I have not found elsewhere in inscriptions or literature as a proper name is probably Doric and formed from the epithet of Apollo, *αιγλήτης*, which occurs in Apoll. Rhod. IV, 1716, 1729; Strabo 484; and Callimachus fr. 113a, Schneider (cf. Bruchmann, Epitheta Deorum s. v. Apollo). A similar name *Αιγλάτωρ* is given by Pape, op. cit., s. v. For formation of proper names from epithets of divinities cf. Fick-Bechtel, Die Griechischen Personennamen, p. 301 f. Since there is no proper name 'Αντίφις we must assume that lambda was omitted in l. 2 by the stone-cutter, which shows that the liquid perhaps was barely pronounced; cf. for omission of a liquid Meisterhans-Schwyzler Grammatik der Att. Ins., p. 82 f.; Mayser, Gram. der Gr. Papyri, p. 186 f.; Wilhelm, Klio V, p. 299; Beiträge zur Gr. Inschriftenkunde, p. 122.

3. *Κιονίσκος* of Hymettian marble in yard of house near the

stadium. Height 1.07 m. Diameter 0.40 m. From top to molding 0.12 m. Letters 0.03 m. Early Roman.

ΑΛΕΞΑΝΔΡΟΣ	'Αλέξανδρος
ΚΥΡΟΥ	Κύρου
ΣΦΗΤΙΟΣ	Σφήτιος

This inscription is already published in I. G. III, 2028, but the relative position of the letters is incorrectly given and Σφήτιος is printed with two taus. No dimensions are given nor is it stated that below the inscription there is a panel, 0.21 m. wide by 0.23 m. high, which has a large mask sculptured in high relief. This perhaps indicates that this Alexander was an actor, though no such actor is to be found in the *Prosopographia Histrionum Graecorum* as published by O'Connor, Chapters in the History of Actors and Acting in Ancient Greece nor in Wilhelm's *Urkunden Dram. Aufführungen in Athen*.

4. Κιονίσκος of Hymettian marble set in the pavement at 14 ὁδὸς Γρανίκου. Diameter 0.22 m. From top to molding 0.07 m. Letters 0.035 m. Late Hellenistic.

ΑΛΙΝΗ	'Αλίνη
ΧΡΗΣΤΗ	χρηστή

The name Aline, though fairly common to-day, was rare, it seems, in ancient Greece. Such was the name of the lady whose beautiful portrait exists on a mummy from Hawara in Berlin (cf. *Ant. Denkmäler* II, pl. 13 and p. 2, where Erman says there is no other occurrence of the name). 'Αλίνη is found in 'Εφ. 'Αρχ. 1898, col. 248 (from Ceos) and 'Αλίνη in I. G. XII, 1, 620 (from Rhodes). The name is formed from an adjective meaning sickly or thin (cf. *ἀλεινόν* and *ἀλιν[ν]όν* in Hesychius' *Lexicon* and Bechtel, *Die Attischen Frauennamen*, p. 45).

5. Κιονίσκος of Hymettian marble in court of house at 4 ὁδὸς Τζαβέλα. Diameter 0.20 m. From top to molding 0.02 m. Letters 0.011 m. Hellenistic.

ΑΞΑΙΟΣ	'Αξαῖος
ΑΞΙΟΧΟΥ	'Αξιόχου
ΑΜΑΞΑΝΤΕΥΣ	'Αμαξαντεύς

This inscription is incorrectly published in I. G. II, 1828, where 'Αξίου or Πρ[ο]ξίου is read. Kirchner also *Pros. Att.* no. 1328 reads ΑΞ<Α>ΙΟΣ ΑΞΙΟΥ vel [ΠΡ]ΑΞΙΟΥ.

6. *Κιονίσκος* of Hymettian marble in Kato Liosia, much broken. Height of fragment 0.66 m., diameter above 0.38 m. From top to molding 0.09 m. Letters from 0.03 m. to 0.035 m. Early Roman.

ΑΠΟΛΛΟΦΑΝΗΣ	Ἀπολλοφάνης
ΘΕΟΚΛΕΟΥΣ	Θεοκλέους
ΚΗΦΙΣΙΕΥΣ	Κηφισιεύς

Θεοκλῆς Κηφισιεύς occurs also in a much earlier inscription of the fourth century B. C. (cf. I. G. II, 945, l. 25).

7. *Κιονίσκος* of Hymettian marble in the garden of the observatory. Diameter 0.27 m. From top to molding 0.07 m. Letters from 0.025 m. to 0.035 m. Late Hellenistic.

ΑΠΟΛΛΩΝΙΟΣ	Ἀπολλώνιος
ΑΠΟΛΛΩΝΙΟΣ	Ἀπολλωνίο(υ)
ΣΑΡΔΙΑΝΟΣ	Σαρδιανός

This inscription is interesting because the stone-cutter has written Σ instead of Υ in the second line, probably influenced by the last letter of the first and third lines.

8. *Κιονίσκος* of Hymettian marble in same place as no. 7, with relief of a loutrophorus beneath the inscription. To rough part 0.63 m. Diameter 0.31 m. From top to molding 0.06 m. Letters 0.025 m. to 0.03 m. Late Hellenistic.

ΑΠΟΛΛΩΝΙΟΣ	Ἀπολλώνιος
ΣΙΤΑΛΚΟΥ	Σιτάλκου
ΑΜΦΙΠΟΛΙΤΗΣ	Ἀμφιπολίτης

9. *Κιονίσκος* of Hymettian marble in the yard of the church of Ἀ. Σαράντα between Liosia and Menidi. Circumference above 0.88 m. Letters 0.035 m. Late Hellenistic.

ΑΠΟΛΛΩΝΙΟΣ	Ἀπολλώνιος
ΣΕΡΑΠΙΩΝΟΣ	Σεραπίωνος
ΜΕΛΙΤΕΥΣ	Μελιτεύς

This inscription is already published in I. G. III, 1851, but the copy there is incomplete. All the letters are preserved.

10. *Κιονίσκος* of Hymettian marble, stuck in the ground at 13 ὁδὸς Σατωβριάνδου. Letters 0.025 m. Diameter 0.17 m. Hellenistic.

ΑΡΤΕΜΩΝ	Ἀρτέμων
ΑΡΤΕΜΩΝΟΣ	Ἀρτέμωνος
ΕΦΕΞΙΟΞ	Ἐφέσιος

The combination of the forms Α with Μ and Ξ is noteworthy.

11. *Κιονίσκος* of Pentelic marble with relief of loutrophorus below the inscription. Now in the *ὁδὸς Φαλήρου*. Height 0.40 m. Diameter 0.23 m. From top to molding 0.04 m. Letters 0.018 m. Early Hellenistic.

ΑΡΧΕΙΔΗΣ	'Αρχεΐδης
ΔΙΟΥ	Δίου
ΣΤΕΙΡΕΥΣ	Στεϊριεύς

'Αρχεΐδης is probably a variant form of 'Αρχίδης or better 'Αρχιάδης, which is found in the *Prosopographia Attica*, nos. 2438-2441, 2437 a. The formation would be the same as in *Πραιτωρείνος* and *Praetorinus* for *Πραιτωριανός* or *Casinus* for *Casianus* in inscriptions from Sinope (cf. A. J. A. IX, 1905, p. 317; X, 1906, pp. 429, 433; A. J. P. XXVII, p. 449).

12. Fragment of *κιονίσκος* in National Museum of Athens, of Hymettian marble. Height 0.39 m. Diameter 0.41 m. From top to molding 0.09 m. Found on west slope of acropolis. Letters 0.035 m. Late Hellenistic.

ΑΡΧΕΛΑΟΣ	'Αρχέλαος
ΔΙΟΔΟΤΟΥ	Δ]ιοδότου
ΣΥΠΑΛΗΤΤΙΟ	Συπαλή]ττιο[ς

Possibly this 'Αρχέλαος is identical with 'Αρχέλαος *Συπαλήττιος* in I. G. II, 953, 32 (about 160 B. C.). But this *Διόδωτος* cannot be the same as *Διόδωτος Συπαλήττιος* of B. C. H. XXIII, p. 352, since that inscription dates from the fourth cent. B. C.

13. *Κιονίσκος* of Hymettian marble at Kato Liosia. Diameter 0.17 m. From top to rough part which went in the ground 0.39 m. Letters 0.02 m. Hellenistic.

ΑΡΧΙΟΝ	*Αρχιον
ΔΙΟΝΥΣΙΟΥ	Διονυσίου
ΚΑΣΣΑΝΔΡΕΩΣ	Κασσανδρέως
ΘΥΓΑΤΗΡ	θυγάτηρ
ΝΙΚΑΓΟΡΟΥ	Νικαγόρου
ΚΑΣΣΑΝΔΡΕΩΣ	Κασσανδρέως
ΓΥΝΗ	γυνή

The name *Αρχιον is not in Pape, op. cit., or Bechtel, op. cit., but it occurs in I. G. II, 3327 and similar neuter formations for female names are common.

14. *Κιονίσκος* of Hymettian marble near the Ilissus. From top to rough part 0.34 m. Letters from 0.02 m. to 0.025 m. Late Hellenistic.

ΑΦΡΟ ΙΣΙΑ 'Αφρο[δ]ισία

15. *Κιονίσκος* of Hymettian marble in a house near the theater of Dionysus, 0.51 m. high. Circumference at top 0.59 m., at bottom 0.46 m. Letters rather carelessly cut from 0.02 m. to 0.03 m. Late Hellenistic.

ΒΡΟΜΙΑΣ	Βρομιάς
ΕΙΣΙΔΩ ΟΥ	Εισιδώ[ρ]ου
ΗΡΑΚΛΕΩΤΙΣ	'Ηρακλεώτις

The name *Βρομιάς* is formed similarly to 'Ολυμπιάς, Πυθιάς, etc., Widmungsnamen as Bechtel calls them, op. cit., p. 56. *Βρομιάς* would be connected with *Βρόμιος*, the epithet of Dionysus. It occurs also in I. G. III, 2246. In I. G. III, 2435, 2448 we have *Βρόμιος* 'Ηρακλεώτης and in I. G. III, 2434 *Βρομία Βρομίου* 'Ηρακλεώτις.

16. *Κιονίσκος* of Hymettian marble at Kolokythou near the church of 'Αγ. Παρασκευή. Diameter above 0.28 m. From top to molding 0.08 m. Letters 0.03 m. Late Hellenistic.

Γ Ν Ω Μ Η	Γνώμη
ΑΛΕΞΑΝΔΡΟΥ	'Αλεξάνδρου
ΜΙΛΗΣΙΑ	Μιλησία

For name *Γνώμη* cf. Bechtel, op. cit., p. 132 (Frauennamen aus Abstracten).

17. *Κιονίσκος* of Hymettian marble at 48 ὁδὸς Πλαταιῶν, used as door-post for door to yard of stable. Circumference at top 0.93 m. Letters 0.02 m. Hellenistic.

ΓΟΡΓΙΑΞ	Γοργιάς
ΛΕΟΝΤΕΩΞ	Λεοντέως

18. *Κιονίσκος* of Hymettian marble at the Observatory. Diameter above 0.44 m. Height more than 1.00 m. From top to molding 0.10 m. Letters 0.04 m. Late Hellenistic.

Δ Η Μ Η Τ Ρ Ι Ο Σ	Δημήτριος
ΑΘΗΝΟΠΟΛΙΔΟΣ	'Αθηνοπόλιδος
Λ Α Μ Π Τ Ρ Ε Υ Σ	Λαμπτρέυς

Above the inscription is an ivy wreath carved in relief, which possibly indicates that this Demetrius was an actor, though no

such actor is elsewhere known. So on the *κιονίσκος* of the famous actor Hieronymus and of the actor Lysimachus we have an ivy wreath (cf. Wilhelm, *Urkunden Dram. Aufführungen in Athen*, pp. 59, 82). Possibly this Demetrius is the son of Athenopolis, the flute-player of 97-6 B. C. (cf. above, no. 1).

19. *Κιονίσκος* of Hymettian marble in same place as no. 18, and with the same inscription. Diameter above 0.40 m. Height more than 1.00 m. From top to molding 0.09 m. In panel below inscription (0.42 m. by 0.17 m.) relief of loutrophorus. Letters 0.04 m. Late Hellenistic.

ΔΗΜΗΤΡΙΟΣ	Δημήτριος
ΑΘΗΝΟΠΟΛΙΔΟΣ	'Αθηνοπόλιδος
ΛΑΜΠΤΡΕΥΣ	Λαμπτρέυς

20. *Κιονίσκος* in National Museum, of Hymettian marble. Height 0.78 m. Diameter 0.28 m. From top to molding 0.07 m. Lower part rough. Letters 0.043. Hellenistic.

ΔΗΜΗΤΡΙΟΣ	Δημήτριος
ΑΠΟΛΛΩΝΙΟΥ	'Απολλωνίου
ΑΖΗΝΙΕΥΣ	'Αζηνιεύς

Among the 'Αζηνιεύς given by Kirchner, *op. cit.*, there is no Demetrius but the Δημήτριος 'Αζηνιεύς of I. G. III, 1112, 45 is possibly identical with the one in this inscription.

21. *Κιονίσκος* of Hymettian marble at corner of *ὁδὸς Καστορίας* and *ὁδὸς Ἀγίου Ὁρους*. Diameter on top, where there is a round hole, 0.21 m. Circumference below molding 0.645 m. From top to rough part 0.34 m. Letters 0.015 m. Early Hellenistic.

ΔΗΜΗΤΡΙΟΣ	Δημήτριος
ΝΙΚΑΝΔΡΟΥ	Νικάνδρου
ΜΔΡΑΘΩΝΙΟΣ	Μ(α)ραθώνιος

In the third line the second letter is a stone-cutter's error for Α.

22. *Κιονίσκος* of Hymettian marble at the Observatory. Diameter 0.17 m. From top to molding 0.05 m., to rough part 0.40 m. Letters 0.02 m. Late Hellenistic.

ΔΗΜΗΤΡΙΟΣ	Δημήτριος
ΤΙΜΩΝΟΣ	Τίμωνος
ΗΡΑΚΛΕΩΤΗΣ	'Ηρακλεώτ(η)ς

The confusion which the stone-cutter has made between H and N should be noted. In the first line in the case of the fourth letter he cut first N and then changed it to H, and in the second line vice versa he cut first H and then changed it to N. In the last line he became again confused and cut H for N.

23. *Κιονίσκος* of Hymettian marble at 29 *ὁδὸς ἱερά*. Circumference below molding 0.52 m. Late Hellenistic.

ΔΙΟΔΩΡΑ	Διοδώρα
ΧΡΗΣΤΗ	χρηστή

24. *Κιονίσκος* of Pentelic marble in the National Museum, found at the corner of *ὁδὸς Μεγάλου* and *ὁδὸς Σούθου*. Height 0.28 m. Diameter 0.185 m. From top to molding 0.055 m. Letters 0.017 m. Late Hellenistic.

ΔΙΟΝΥΣΙΑ	Διονυσία
ΑΝΔΡΩΝΟΣ	*Ἀνδρωνος
ΩΡΩΠΙΑ	Ὠρωπία

25. *Κιονίσκος* of Hymettian marble at the Observatory. Diameter 0.17 m. From top to molding 0.05 m., to rough part 0.43 m. Letters 0.025 m. Late Hellenistic.

ΔΙΟΝΥΣΙΑ	Διονυσία
ΔΗΜΗΤΡΙΟΥ	Δημητρίου
ΑΝΤΙΟΧΙΣΣΑ	*Ἀντιόχισσα

26. *Κιονίσκος* of Hymettian marble on *ὁδὸς Λεωνίδου*. Height 0.76 m. Circumference above 1.00 m. From top to rough part 0.41 m., to molding 0.07 m. Letters about 0.025 m. Late Hellenistic.

ΔΩΡΗΜΑ	Δώρημα
ΜΙΤΥΛΗΝΑΙΑ	Μιτυληναία
ΣΙΜΑΛ	Σιμάλ[ου]
ΓΥΝΗ	γυνή

For name *Δώρημα* cf. Pape, op. cit. It occurs also in inscriptions from Delphi (cf. Collitz, Gr. Dialekt-Ins. 1803, 2084) and in I. G. III, 2543.

27. *Κιονίσκος* of Hymettian marble in the National Museum, found at corner of *ὁδὸς Σταδίου* and *ὁδὸς Αἰόλου*. Height 0.36 m.

Diameter 0.125 m. From top to molding 0.04 m. Letters vary from 0.015 m. to 0.024 m. Hellenistic.

ΔΩΡΟΘΕΟΣ

Δωρόθεος

28. Κιονίσκος of Hymettian marble in yard of deserted house near Dipylon. Diameter 0.19 m. From top to rough part 0.35 m. Letters 0.02 m. Early Hellenistic.

ΔΩΡΟΞ

Δῶρος

ΗΡΑΚΛΕΩΤΗΣ

Ἡρακλεώτης

29. Κιονίσκος of Hymettian marble at 38 ὁδὸς Σάμ. Height 0.54 m. Diameter 0.22 m. From top to very narrow molding 0.02 m. Letters 0.025 m. Late Hellenistic.

ΕΠΙΚΡΑΤΗΣ

Ἐπικράτης

ΕΠΙΚΡΑΤΟΥ

Ἐπικράτου

ΜΙΛΗΣΙΟΣ

Μιλήσιος

In I. G. II, 2445 we have Ἐπικράτης Ἐπικράτου Πειραιεύς and in B. C. H. XXIX, p. 519, Ἐπικράτης Ἐπικράτου Χολαργεύς.

30. Κιονίσκος of Hymettian marble in National Museum, found probably near the sacred way. Much broken. Height 0.22 m. Diameter 0.19 m. From top to molding 0.03 m. Letters 0.015 m. Hellenistic.

ΕΡΜΙΟΝΗ

Ἑρμιόνη

31. Slab of Pentelic marble with molding above and below, at the church of Ἁγ. Σπυρίδων between Menidi and Liosia (where nos. 9 and 35 are). Height 0.72 m. Width 0.63 m. Letters, which are near the top of the slab, about 0.023 m. Late Hellenistic.

ΕΡΜΟΓΕΝΗΣΣΕΡΑΠΙΩΝ

Ἑρμογένης Σεραπίων

ΥΣ

ΖΩΙΛΟΣ

υς

Ζωίλος

ΥΣ

υς

Θ

ΣΤΕΦΑΝΟΣΑΡΙΣΤΟΒΟΥ

Στέφανος Ἀριστοβούλου

The three lines 1, 2 and 5, to judge by the forms of the letters, were cut at different times. The most notable difference is the lunated sigma in Ζωίλος, whereas in lines 2 and 3 we have Σ and in the last line Σ. The form of omega also varies slightly and in the case of alpha in the last line the cross-bar is straight whereas in l. 1 it is broken.

At the same place is another similar slab of same width which has at the upper right hand corner the letters ΑΝΘΕΣΤΗΡΙΟ. These two slabs undoubtedly belong with that now in Menidi (also 0.72 m. high) published in C. I. G. 488 and I. G. III, 219 as from the same church. Not only are the measurements the same, but also some of the names as Σεραπίων, Στέφανος and Ἀριστόβουλος. The facsimile in I. G. III, 219, of the part preserved at Menidi is not altogether accurate. The two canthari, the one to the left incised and the other in very low relief, are much more nearly alike. The relative position of the letters is also wrongly given and their forms are not exact. (See Photograph, Fig. 1.) In the first line we have the caret used, of the form Λ and not Α, and Ε instead of Ε with the bars all equal. In the second line we have Ε and not Ε and Α instead of λ. Alpha has the straight and not the broken cross-bar. The photograph here published of the only remaining fragment at Menidi will show also other differences from the Corpus. The exact purpose of all these slabs which came from the same monument is obscure. Boeckh rightly recognized the fact that it was not sepulchral. The new slab with the word Ἀνθεστήριο[ν] perhaps throws some light on the problem. This word and the two canthari on the slabs in I. G. III, 219, indicate that the monument was connected with the festival of the Anthesteria in honor of Dionysus whose sacred vessel was the cantharus. One thinks at once of the second day, the χόες or Cups, which marked the climax in the drinking. The priests mentioned in I. G. III, 219, in the fragment to the right which has now disappeared, would then be priests of Dionysus and it is altogether probable that our slab joined the one which has been lost, the *vs* of lines 2 and 3 being the end of the *ιερε-* in lines 2 and 3 of I. G. III, 219. The whole inscription would then read:

- | | | |
|----|--|-----------------------------------|
| 1. | Ξενοκλῆς πρεσ(βύτερος), Ξενοκλῆς, Ἀπολλώνιος, Σεραπίων, Ἑρμογένης,
Σεραπίων | |
| 2. | Διονύσιος, Φ(λάουιος) Ξενοκλῆ[ς] ν(εώτερος), Ἀπολλώνιος ἱερεὺς,
Ζώϊλος | |
| 3. | | Εὐπορος ἱερεὺς |
| 4. | Ἀριστόβουλος | Ἀπολλώνιος Εὐπόρου |
| 5. | Στεφάνου | |
| 6. | Φοῖβος Ἀριστοβούλου | Φιλάργυρος, Στέφανος Ἀριστοβούλου |
| 7. | Ζωσιμιανὸς Ἀριστοβούλου | Ἀριστοβούλου |

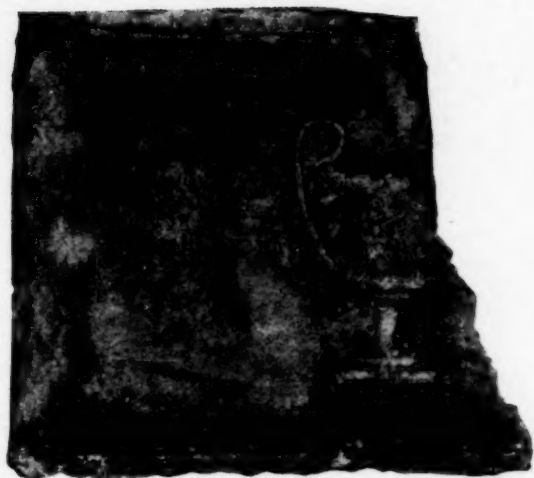


FIG. 1
 Photograph of Inscription No. 31



FIG. 4
 Photograph of Inscription No. 51



FIG. 5
 Photograph of Inscription No. 75



FIG. 2
Photograph of Inscription No. 35 a.

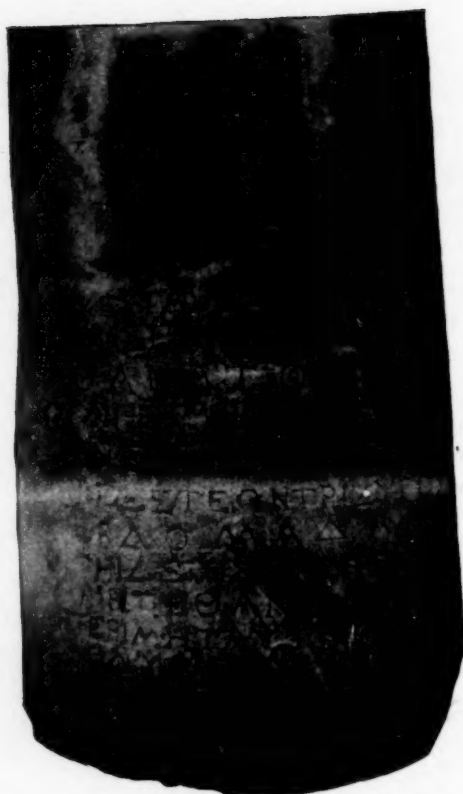


FIG. 3
Photograph of Inscription No. 35 b.

The difference in the forms of the letters shows that the names were cut at various times. The names of Aristoboulus and his sons Phoebus and Zosimianus seem to have been cut at the same time, but those of his sons Philargyrus and Stephanus at a different time.

32. Table-like monument or *τάβη* of Pentelic marble, 0.66 m. high, 0.60 m. wide, 1.58 m. long. Molding above and below. In yard of house on *ὁδὸς Πλαταιῶν*. Letters from 0.025 m. to 0.035 m. Late Hellenistic.

ΕΥΚΛΗΣ	Εὐκλῆς
ΑΠΟΛΛΟΔΩΡΟΥ	Ἀπολλοδώρου
ΣΙΔΩΝΙΟΣ	Σιδώνιος

33. *Κιονίσκος* in *ὁδὸς Ἡρακλείου* in Patisia. Diameter 0.16 m. From top to rough portion 0.36 m., to molding 0.04 m. Letters 0.02 m. Early Hellenistic.

ΙΩΠΥΡΑ	Ζωπύρα
ΑΓΑΘΩΝΟΣ	Ἀγάθωνος
ΗΡΑΚΛΕΩΤΙΣ	Ἡρακλεῶτις

The name *Ζωπύρα Ἡρακλεῶτις* occurs in I. G. II, 2939; III, 2446, 2447 and Ἀγάθων Ἡρακλειώτης in I. G. II, 2909, 2910.

34. *Κιονίσκος* of Hymettian marble, corner of *ὁδὸς Λενόρμαντ* and *ὁδὸς Κερατσινίου*. Diameter 0.24 m. From top to molding 0.07 m. Letters 0.025 m. Late Hellenistic.

ΖΩΣΙΜΗ	Ζωσίμη
ΑΦΡΟΔΙΣΙΟΥ	Ἀφροδισίου
ΜΙΛΗΣΙΑ	Μιλησία

35. *Κιονίσκος* of Hymettian marble in yard of church of Ἀγ. Σαράντα between Liosia and Menidi. Diameter above 0.29 m. Height 1.49 m. From top to first inscription 0.37 m., between first inscription and epigram 0.22 m. Letters of inscription *a* 0.027 m.; of inscription *b* 0.015 m. Late Hellenistic. (See Photograph, Fig. 2.)

(a).
 Ζωσίμη
 Εὐνίκου
 ἐξ Εὐπυριδῶν
 Εἰσιγένου
 Φλυῶς
 γυνή

The Εὐνικός of this inscription is probably to be identified with Εὐνικός Εὐπυρίδης of I. G. II, 1049, 76 (middle of first cent. B. C.), cf. Kirchner Pros. Att. 4028. (See Photograph, Fig. 3.)

(δ). τ[ὴν λιτὴν] ὑπὸ βῶλον ἢ ἐνθίδε | κεῖται ἄτεκνος
 3 ὠδεῖνας πικρὰς λυσαμένη | θανάτῳ
 Ζωσίμῃ ἐπλησεν δῶσ' οὐ βρέφος | ἢ νεόνυμφος
 7 οὐ τὴν ἐξ ἐτέων τρίζυγον | [ἐ]βδομάδα
 αἰε]ῖ τῇδ' ἐπ' ἴσον σπείσω δάκρυ | μήτε θανούσῃ
 11 μητέρι μήτ' αὐτῇ μητέρα | ὀδυραμένη

"She who lies here beneath this poor clod childless, having found deliverance from her bitter birth-pangs in death, Zosime, the young bride who had given no real child, did not complete her third septennial. Ever shall I pour a tear alike for her who neither died a mother nor herself bewailed a mother."

These two inscriptions have already been made known by Ziebarth among the Funde published in Ath. Mitth. XXI, 1896, pp. 465, 466. But since the epigram has evidently escaped notice and since Ziebarth gives only a copy in capitals (which in some respects is inaccurate) and attempts neither a division into words nor an interpretation, it seems well to publish photographs of the inscriptions and to endeavor to interpret in some fashion the bad Greek. In the many cases where Ziebarth gives A and M and E should be read A, M, and E. The relative position of the letters in lines 2, 4, 6, 8, 10 to the other lines in Ziebarth's copy is also entirely wrong. In l. 1 Ziebarth reads nothing before βῶλον but the word ὑπὸ and at least the letter T at the beginning are certain; and there are clear traces of the others which fit better the word λιτὴν than ἀργὴν which was also suggested to me by Professor Von Premerstein. The traces on the stone and squeeze are T..^|T''N\ΠO. The adjective λιτός with long iota in the sense of paltry or poor is used of the tomb in Anth. Pal. VII, 18 and 73 (cf. also I. G. III, 1360). In Athenaeus VII, 296d in a verse from Alexander Aetolus (cf. also Orph. Arg. 92) we have λιτὴ γαῖα. Lines 3 ff. indicate that it is a case of abortion (οὐ βρέφος). Cf. for examples of such negatives Hamilton, Negative Compounds in Greek, p. 31; and other examples in Gayler, p. 18. For epigrams dealing with death in childbirth cf. that on the painted *stele* from Pagasae which represents such a subject and those cited by Arvanitopoulos, κατάλογος τῶν ἐν τῷ Ἀθανασκείῳ Μουσείῳ Βόλου Ἀρχαιοτήτων, p. 215 f.; Ἐφ. Ἀρχ.

1908, p. 24, notes 2 and 3). δῶσ' is for δοῦσ(α), wrongly formed perhaps from an infinitive δῶναι made on the analogy of γνῶναι (cf. Crönert, *Memoria Graeca Herculanensis*, p. 251, note 2, where many references are given for δῶναι and its compounds in papyri and manuscripts). In l. 5 we should read for the eighth letter Π and not Τ as Ziebarth did (ἐπλησεν, not ἐτλησεν). The loose order and construction in ll. 5-8 is perhaps due to inability to fit the words otherwise into the meter. The negative οὐ is out of place and ἐξ ἐτέων is peculiar, perhaps due to the verbal idea in τρίζυγον = τρις ἐζευγμένην. But cf. also such phrases as ἐπτά που ἐξ ἐτέων δεκάδας (B. C. H. VII, 1883, p. 279). Line 9, the restoration αλεῖ seems better than αλαῖ which would also be possible. I had thought of αὐτῇ but there is not room enough for more than three letters before the iota. In the case of ἐπ' ἴσον the first letter has been corrected from Σ (due perhaps to ΣΠ of σπείσω) to Ε. The use of μήτε for οὔτε in the last lines produces παρήχησις with μητέρι and μητέρα. The encroachment of μή on οὐ is characteristic of late Greek (cf. Gildersleeve, A. J. P. I, p. 55 f.) Another example of an epigram on a κιονίσκος is I. G. III, 1339. To make clear my interpretation which is the first one to be given so far as I know, a very literal translation has been added.

36. Κιονίσκος of Hymettian marble on ὁδὸς Ἀστερίου, 1.00 m. high. Circumference at top 1.12 m. Letters 0.04 m., with exception of θ, ο, and sigma, which are 0.025 m. Roman Imperial times.

ΘΑΛΗC	Θαλῆς
ΑΦΡΟΔΙC ΟΥ	Ἀφροδισίου
ΜΑΡΑΘΩ	Μαραθῶ-
ΝΙΟC	νιος

37. Lecythus of Pentelic marble, foot and neck broken off. Height 0.41 m.; diameter above 0.25 m. Letters 0.01 m. In house on ὁδὸς Φαλήρου. Relief of aged man shaking hands with woman. Hellenistic.

⊙ ΕΟΚΛΗΞ and ΝΙΚΟΞΤΡΑΤΗ
Θεοκλῆς, Νικοστράτη.

38. Τράπεζα of Pentelic marble at Kukuvaones, 1.68 m. long

by 0.82 m. wide and 0.53 m. high. Letters 0.03 m. Early Hellenistic.

ΘΕΟΜΝΗΣΤΟΣ	Θεόμνηστος
ΘΕΟΜΕΝΟΥΣ	Θεομένουσ
ΚΕΦΑΛΗΘΕΝ	Κεφαλῆθεν
ΘΕΟΜΕΝΗΣ	Θεομένης
ΘΕΟΜΝΗΣΤΟΣ	Θεομνήστου
ΚΕΦΑΛΗΘΕΝ	Κεφαλῆθεν

The Θεόμνηστος of this inscription is probably to be identified with Θεόμνηστος Κεφαλῆθεν in I. G. II 5, 773 b. The variation between Σ and Ξ should also be noted and the fact that in line 5 for the fifth letter the stone-cutter first cut H and then changed it to N.

39. Κιονίσκος of Hymettian marble at the Observatory. Diameter 0.28 m. From top to molding 0.07 m. Letters 0.03 m. Hellenistic.

ΘΕΟΜΝΗΣΤΟΣ	Θεόμνηστος
ΞΩΞΙΚΡΑΤΟΥ	Σωσικράτου
ΟΙΝΑΙΟΣ	Οίναϊος

In I. G. II, 985 E II 50 (95/4 B. C.) we have a Σωσικράτης Οίναϊος (cf. Kirchner Pros. Att. s. v.) and he may be a descendant of the Sosicrates of this inscription. He cannot be the same person because of the difference in date between the two inscriptions.

40. Large Κιονίσκος of Hymettian marble, corner of ὁδὸς Φαλήρου and ὁδὸς Διάκου. Diameter 0.26 m. From top to molding 0.06 m. Late Hellenistic.

ΘΕΟΦΙΛΟΣ	Θεόφιλος
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41. Κιονίσκος of Hymettian marble at the Observatory. Height more than 1.50 m. Diameter 0.45 m. From top to molding 0.11 m. Letters 0.03 m. Late Hellenistic.

ΙΣΙΑΣ	Ἰσιὰς
ΑΜΜΩΝΙΟΥ	Ἀμμωνίου
ΕΡΧΙΕΩΣ	Ἐρχιέως
ΘΥΓΑΤΗΡ	θυγάτηρ
ΔΗΜΗΤΡΙΟΥ	Δημητρίου
ΛΑΜΠΤΡΕΩΣ	Λαμπτρέως
ΓΥΝΗ	γυνή

42. Slab of Hymettian marble in yard of house some distance behind the Observatory Hill. Height on right side 0.40 m.; on left 0.36 m. Width of smooth part above rough part which went into the ground 0.245 m. to 0.26 m. Height of smooth part 0.21 m. Letters 0.015 m. to 0.02 m. Hellenistic.

ΙΞΤΟΡΙΑ	Ἱστορία
ΧΡΗΣΤΗ	χρηστή

This is undoubtedly different from I. G. II, 3815 which is described as a columella and where we have Ἱσσορία with two sigmas.

43. Κιονίσκος of Hymettian marble, corner of ὁδὸς Φυλῆς and ὁδὸς Ἠπείρου. Diameter 0.21 m. From top to molding 0.05 m. Letters 0.02 m. Hellenistic.

ΚΑΛΛΕΤΕΙΜΑ	Καλλετήμα
ΝΙ·ΩΝΟΞ	Νί[κ]ωνος
ΓΥΝΗ	γυνή

The name Καλλετήμα is new but is formed regularly after the analogy of such names as Καλλένικος, Καλλίτιμος, Νευτήμα, Ἱποτήμα etc. (cf. Fick-Bechtel, op. cit., pp. 157, 267).

44. Κιονίσκος of Hymettian marble in the cellar of a παντοπωλείον at corner of ὁδὸς Γρανίκου and ὁδὸς Σαλαμίνος. Height, 0.98 m. Diameter 0.38 m. From top to molding 0.09 m. Letters 0.03 m. Hellenistic.

ΚΑΞΤΑΛΙΑ	Κασταλία
ΔΗΜΗΤΡΙΟΥ	Δημητρίου
ΜΙΤΥΛΗΝΑΙΑ	Μιτυληναία
ΕΡΜΑΓΟΡΟΥ	Ἑρμαγόρου
ΣΤΕΙΡΙΕΩΣ	Στεριεύως
ΓΥΝΗ	γυνή

Possibly this Hermagoras is to be identified with Ἑρμαγόρας Στεριεύς of I. G. II, 470 (cf. Kirchner, Pros. Att. s. v.).

45. Κιονίσκος of Hymettian marble in National Museum. Found at Patisia. Height of part preserved 0.28 m. Diameter 0.125 m. Letters 0.021 m. Hellenistic.

ΚΕΡΔΩΝ	Κέρδων
ΣΟΛΑΝΟΣ	Σόλ(ω)νος

There are very faint traces of letters in a third line so that we cannot read an ethnicon *Σοανός*. For the disappearance of an unaccented vowel cf. Meisterhans, op. cit., p. 69.

46. *Κιονίσκος* of Hymettian marble near the corner of ὁδὸς Κυψέλης and Παξῶν. Height 0.77 m. Diameter 0.30 m. From top to rough portion 0.50 m., to molding 0.07 m. Letters 0.02 m. Hellenistic.

ΚΛΕΑΡΙΞΤΗ	Κλεαρίστη
ΔΗΜΗΤΡΙΟΥ	Δημητρίου
ΠΕΜΠΤΙΟΥ	Πέμπτι(δ)ου
	Ἀτηνέως
ΓΥΝΗ	γυνή

Rather than postulate a new name *Πέμπτιος* we can assume that Δ has been carelessly omitted by the stone-cutter in l. 3 as Λ was in Ἀντιφίλου in no. 2. The letters are so clear that we can be certain that the letter was never cut. Perhaps it was not pronounced.

47. *Κιονίσκος* of Hymettian marble in yard of tram-way near the Dipylon. Diameter 0.46 m. From top to molding 0.11 m. Letters 0.03 m. Late Hellenistic.

ΚΤΗΣΑΡΧΟΣ	Κτήσαρχος
ΚΑΛΛΙΦΑΝΟΥ	Καλλιφάνου
ΦΛΥΕΥΣ	Φλυεύς

48. *Κιονίσκος* of Hymettian marble set in the pavement at 34 ὁδὸς Ψαρρῶν. Diameter 0.27 m. From top to molding 0.09 m. Letters from 0.025 m. to 0.035 m. Hellenistic.

ΜΗΤΡΟΔΟΤΑ	Μητροδότα
ΤΙΜΩΝΟΣ	Τίμωνος
ΡΩΤΙΑ	Ῥωπία

Μητροδότα is a new name not in Fick, op. cit., Fick-Bechtel., op. cit., Pape, op. cit., or in the indices of the Corpus. But the masculine *Μητρόδοτος* is known.

49. *Κιονίσκος* of Hymettian marble at 37 ὁδὸς Σαλαμίνος. Diameter 0.22 m. Letters 0.035 m. Roman.

ΜΙΛΩΝ	Μίλων
ΚΑΣΙΟΥ	Κασίου
ΜΕΙΛΗΣΙΟΥ	Μειλήσιος

50. Κιονίσκος of Hymettian marble in yard of church of 'Αγ. Παρασκευή at Kolokythou. Diameter 0.31 m. From top to molding 0.07 m. Letters 0.025 m. Late Hellenistic.

ΜΟΣΧΑΡΙΟΝ	Μοσχάριον
ΒΑΚΧΙΟΥ	Βακχίου
ΗΡΑΚΛΕΩΤΙΣ	Ἡρακλεῶτις
ΖΗΝΩΝΟΣ	Ζήνωνος
ΜΗΔΟΥ	Μήδου
ΓΥΝΗ	γυνή

For the name Moscharion which is also the name of a *ἐταίρα* in Alciphron I, 39, 2 cf. Bechtel, op. cit., p. 88.

51. Lecythus of Pentelic marble in the lot next to the offices of the Peloponnesus railroad in ὁδὸς Καρύλου. Neck and foot broken off. From upper edge to break at the bottom 0.61 m. Diameter above 0.43 m. Letters 0.013 m. Hellenistic. (See Photograph, Fig. 4.)

ΜΟΣΧΙΩΝΣΤΡΑΤΟΚΛΕΙΟΥΣ ΕΙΟΥΞ
ΤΙΤΘΗ

Μοσχίων Στρατοκλείους. Τίτθῃ.

This inscription is above the three figures carved in relief in a rectangular panel with a slightly raised border. To the left is a small youth wearing the exomis which leaves his right shoulder bare. He is advancing to right and his right foot is bent to the rear at the knee. In his right hand he carries a scabbard and with his left a large round shield which reaches from his nose to his knees. Next to right is a large youth, clad in cuirass with flaps at the bottom and chiton showing below and reaching nearly to his knees. On his head he wears the Attic close-fitting helmet. He raises his left hand and with his right clasps the hand of the draped female figure (Τίτθῃ) who faces him to left. Over his left arm and behind him over his right elbow falls his chlamys. The position of his feet is similar to that of the figure behind who is only about three quarters as tall and who is his attendant shield-bearer. He is a head taller than the female figure, which indicates that he is the important person and that the lecythus is his grave monument. The style of the relief reminds one of good work of the fourth century B. C. Similar reliefs on marble lecythi are published in Conze, Die Attischen Grabreliefs I,

p. 110, no. 470; II, p. 229; pl. C, no. 436; CCXVII, nos. 1063, 1072; CCXXV, no. 1110. The shield-bearer is anonymous. The warrior is named Moschion, son of Stratocles. The letters *Μοσχίων Στρατοκλ* are to the left of his head and *είους* to the right. For *είους* instead of *έους* cf. Meisterhans³, op. cit., p. 46. Over the female figure is the inscription *τίτθη* which is a proper name rather than *τίτθη* (nurse); cf. for *τίτθη* Conze, op. cit., I, p. 17, pls. XXI, LIII, no. 166; CCLV, CCCXXXVI and I. G. III, 3384. For *τίτθη* as nurse cf. Conze, pl. XXII, no. 1; LXIII, no. 292.

52. *Κιονίσκος* of Hymettian marble at the Observatory. Height of part now above ground 0.34 m. Diameter 0.16 m. From top to molding 0.05 m. Letters from 0.02 m. to 0.027 m. Hellenistic.

ΜΥΣΤΗΣ	Μύστης
ΑΠΟΛΛΩΝΙΟΥ	Ἀπολλωνίου
ΗΡΑΚΛΕΩΤΗΣ	Ἡρακλεώτης

53. Fragment of *κιονίσκος* of Hymettian marble, in National Museum. Height 0.33 m. Diameter 0.20 m. From top to molding 0.07 m. Found on *ὁδὸς Κηφισίας*. Letters 0.02 m. Late Hellenistic.

ΝΙΚΗ	Νίκη
ΜΑΡΙΩΝΟΣ	Μαρίωνος
ΙΕΡΟΠΟΛΕΙΤΙΣ	Ἱεροπολεΐτις

54. *Κιονίσκος* of Hymettian marble in *ὁδὸς Πειραιῶς* near the Dipylon. Tapering toward the bottom which is broken. Much corroded. Height 1.00 m. Diameter 0.33 m. From top to molding 0.07 m. Letters from 0.02 m. to 0.028 m. Hellenistic.

ΝΙΚΗ	Νίκη
ΜΕΝΕΚΡΑΤΟΥ	Μενεκράτου
ΜΙΛΗΣΙΑ	Μιλησία

In I. G. III, 2764 we have *Νείκη Ἀθηναίου Μιλησία* and in I. G. III, 2664 *Ἐπικρατία Μενεκράτου Μιλησία*. The form *Ε* to represent sigma dates the latter in the Hadrianic Age but perhaps *Ἐπικρατία* is a descendant of the Menecrates of our inscription.

55. Small *κιονίσκος* of Hymettian marble at Kato Liosia. Diameter 0.18 m. Letters from 0.01 m. to 0.02 m. Hellenistic.

ΝΙΚΙΑΞ	Νικίας
ΥΛΛΟΥ	Ὑλλου
ΑΝΚΥΡΑΝΟΣ	Ἀγκυρανός

The use of both Α and Α and of Ἀγκυρανός instead of the usual Ἀγκυρανός are noteworthy.

56. Κιονίσκος of Hymettian marble on ὁδὸς Καστορίας near the Ἱερὰ Ὀδός. Height 0.46 m. to rough part which is 0.28 m. high. Circumference at top 0.87 m. From top to molding 0.05 m. Letters 0.02 m. Hellenistic.

ΝΙΚΟΣΤΡΑΤΗ	Νικοστράτη
ΚΤΗΣΙΦΩΝΤΟΣ	Κτησιφώντος
Ν Α Ξ Ι Α	Ναξία

57. Large κιονίσκος of Pentelic marble in the National Museum, found above the Odeum of Herodes Atticus. Height 1.20 m. Diameter 0.43 m. From top to molding 0.10 m. Letters 0.042 m. Late Hellenistic.

ΝΙΚΩΝ	Νίκων
ΛΥΣΙΟΥ	Λυσίου
ΑΛΑΙΕΥΣ	Ἀλαιεύς

58. Κιονίσκος of Hymettian marble at the Observatory. Height more than 1.00 m. Diameter 0.43 m. From top to molding 0.10 m. Letters from 0.04 m. to 0.048 m. Hellenistic.

Ο Ν Α Ξ Ω	Ὀνασώ
ΤΙΜΟΚΡΑΤΟΥ	Τιμοκράτου
Ξ Α Λ Α ΜΙΝΙΑ	Ξαλαμινία
ΑΝΑΞΗΝΟΡΟΣ	Ἀναξήνωρος
Ο Ι Ν Α Ι Ο Υ	Οίναίου
Γ Υ Ν Η	γυνή

59. Κιονίσκος of Hymettian marble set in ground outside house near ὁδὸς Λεωνίδου. Diameter 0.21 m. From top to molding 0.06 m. Letters 0.02 m. Late Hellenistic.

ΠΑΝΙΚΗ	Πανική
ΜΗΝΟΔΟΤΟΥ	Μηνοδότου
ΑΙΓΙΝΗΤΙΣ	Αἰγινήτις

The name Πανική is new but formed on the analogy of Bromias, Olympias, Pythias, though a different termination is used, a person sacred to Pan (cf. Bechtel, *op. cit.*, p. 56).

60. Κιονίσκος of Hymettian marble set in the ground at same

place as no. 56. Circumference at top 0.765 m. From top to molding 0.05 m. Letters 0.02 m. Hellenistic.

ΠΑΡΑΜΟΝΗ	Παραμόνη
ΠΑΡΜΕΝΟΝΤΟΞ	Παρμένοντος
ΜΙΛΗΞΙΑ	Μιλησία
ΑΝΔΡΟΝΙΚΟΥ	Ἀνδρονίκου
ΠΑΜΝΟΥΞΙΟΥ	Ῥαμνουσίου
ΓΥΝΗ	γυνή

The form of alpha varies, being in l. 1 Α and elsewhere Α. Probably this Ἀνδρόνικος Ῥαμνούσιος is identical with Ἀνδρόνικος Ῥαμνούσιος of B. C. H. VI, 319, 324, 339, and C. I. G. 2297 who is dated in the second century B. C. (cf. Kirchner, Pros. Att. s. Σέλευκος Ἀνδρονίκου Ῥαμνούσιος, who was priest of Serapis at Delos in 112/1 B. C.).

61. Κιονίσκος of Hymettian marble near ὁδὸς Θερμοπυλῶν. Diameter 0.175 m. From top to molding 0.06 m. Letters from 0.015 m. to 0.025 m. Late Hellenistic.

ΠΙΘΑΝΟΝ	Πιθανόν
ΑΝΤΙΟΧΙΣΣΑ	Ἀντιόχισσα

For the name Πιθανόν cf. Pape. s. v. and I. G. III, 3325.

62. Small κιονίσκος of Hymettian marble in house of Mr. Skoludis, next to the Hotel Grande Bretagne. Height 0.40 m. Diameter 0.10 m. From top to molding 0.02 m., to rough part which is much wider 0.27 m. Letters 0.015 m. Hellenistic.

ΠΑΤΩΝ	Πάτων
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63. Κιονίσκος of Hymettian marble at the Observatory. Diameter 0.28 m. From top to moulding 0.07 m. Loutrophoros in relief below the inscription. Letters 0.025 m. to 0.03 m. Late Hellenistic.

ΡΟΔΟΚΛΕΙΑ	Ῥοδόκλεια
ΔΗΜΗΤΡΙΟΥ	Δημητρίου
ΚΟΛΩΝΗΘΕΝ	Κολωνῆθεν
ΘΥΓΑΤΗΡ	θυγάτηρ

64. Large κιονίσκος of Hymettian marble in yard of tram-way near the Dipylon. Circumference at top 1.18 m. From top to

molding 0.10 m. Letters 0.025 m. to 0.03 m. Hellenistic.

ON

Traces of an earlier inscription OY.

ΥΞ

ΣΤΡΑΤΩΙ	Στρατῶ
ΙΣΙΔΩΡΟΥ	Ἰσιδώρου
ΘΗΒΑΙΑ	Θηβαία
ΕΥΜΗΛΟΥ	Εὐμήλου
ΤΟΥΜΗΤΡΟ	τοῦ Μητρο-
ΦΑΝΟΥΜΙΑ	φάνου Μιλ-
ΗΣΙΟΥΓΥΝΗ	ησίου γυνή

The form Στρατῶ with iota, which certainly belongs to this inscription, instead of the usual Στρατώ, the only form given by Pape, op. cit., is important. Kretschmer in Kuhn's Zeitschrift XXIX, 475 thought such a feminine nominative did not occur at all in Attic inscriptions. But such forms occur in old Corinthian inscriptions and in the grammarians as Σαπφῶ, Λητῆ explaining the vocative in *οι* (cf. Kühner-Blass, Ausführliche Grammatik der Gr. Sprache I, pp. 453-454, and Wilhelm, Beiträge zur Gr. Inschriftenkunde, p. 68 f.) Since our inscription is of a late date, we may perhaps assume a non-Attic influence, until other examples in Attic inscriptions come to light.

65. Large κιονίσκος of Hymettian marble at Kato Liosia. Diameter 0.48 m. From top to molding 0.15 m. Letters 0.045 m. Late Hellenistic.

ΣΩΠΑΤΡΟΣ	Σώπατρο[ς]
ΑΣΚΛΗΠΙΑ	Ἀσκληπιά[δου]
ΑΝΑ ΛΥΣΤΙ	Ἀνα[φ]λύστι[ος]

66. Κιονίσκος of Hymettian marble at 3 ὁδοὶ Ἰσιδώρου. Diameter 0.18 m. From top to molding 0.05 m. Letters 0.025 m. Late Hellenistic.

ΣΩΣΙΑΣ	Σωσίας
ΑΛΕΞΑΝΔΡΕΥΣ	Ἀλεξανδρεύς

67. Κιονίσκος of Hymettian marble near the ζυθοπωλεῖον Φίξ, ὁδὸς Σύγγρου. Circumference 0.84 m. Letters 0.017 m. Early Hellenistic.

ΣΤΡΑΤΟΣ	Σώ]στρατος
ΞΕΣΤΡΑΤΟΥ	Ξωστράτου
ΟΑΘΕΝ	*Οαθεν

68. Small *κιονίσκος* of Hymettian marble in house of Mr. Glymenopoulos near the National Museum. Height 0.55 m., to rough part 0.39 m., to molding 0.05 m. Diameter 0.17 m. Letters 0.02 m. Hellenistic.

ΤΕΧΝΗ	Τέχνη
ΧΡΗΣΤΗ	χρηστή

Τέχνη does not occur as a proper name in I. G. I-III, but we have it in I. G. XII, 1, 507 and IX, 2, 820 and C. I. G. 7120.

69. *Κιονίσκος* of Hymettian marble in the National Museum. Height 0.90 m. Diameter 0.31 m. From top to molding 0.05 m., to rough lower part 0.50 m. Letters from 0.02 m. to 0.025 m. Early Hellenistic.

ΦΑΙΝΑΡΕΤ	Φαιναρέτ[η
ΠΡΟΚΛΕΙΔΟΥ	Προκλείδου
ΑΦΙΔΝΑΙΟ	'Αφιδναίο[υ
ΘΥΓΑΤΗΡ	θυγάτηρ
ΑΡΙΣΤΟΚΡΑΤΟΥ	'Αριστοκράτου
ΛΑΜΠΤΡΕΩΣ	Λαμπτρέως
ΓΥΝΗ	γυνή

Probably Προκλείδης 'Αφιδναίος is to be identified as the grandson of Προκλείδης 'Αφιδναίος who was *τριήραρχος* in 323/2 B. C. (cf. Kirchner, Pros. Att. no. 12198).¹ 'Αριστοκράτης Λαμπτρέυς may belong to the family of the *τριήραρχος* 'Αριστοκράτης Λαμπτρέυς (cf. Kirchner, Pros. Att. no. 1916 f.).

70. *Κιονίσκος* of Hymettian marble at ὁδὸς Πατησίων 27. Circumference 0.68 m. From top to molding 0.06 m. Letters from 0.03 m. to 0.045 m. Early Roman.

ΚΟΙΝΤΙΑ	Κοιντία
ΦΛΑΜΕΝΙΑ	Φλαμενία
ΘΕΥΔΙΟΝ	Θεύδιον

Θεύδιον would be related to *Θευδᾶς*, *Θεῦδης*, *Θοδίων* which are given by Fick-Bechtel, op. cit., p. 143. Such neuters as this and 'Αρχιον, Δώρημα, Μοσχάριον, Πιθανόν above are not necessarily the names of *ἐταῖραι*; cf. Athen. Mitth. XXIII, 1898, p. 419 f., 427, n. 4.

¹Since this article was in proof, has appeared Sundwall's *Nachträge zur Prosopographia Attica* (Helsingfors, 1910), where pp. 146, 161, the same identification is independently made.

71. *Κιονίσκος* also at *ὁδὸς Πατησίων* 27. Hymettian marble. Height 0.52 m. Circumference 0.50 m. to 0.58 m. Above molding rough round part which was to fit into a labellum (cf. Cic. De Legibus II, 26). Letters 0.02 m. Hellenistic.

ΧΡΥΞΙΟΝ

Χρυσίου

72. *Lecythus* of Hymettian marble behind the Observatory Hill. Height 1.10 m. Circumference at top 1.19 m. Neck broken off. Letters 0.01 m. Early Hellenistic.

ΝΤΟΞ

ντος

ΤΡΕΥΞ

Λαμπ]τρεύς

73. Oblong slab of Hymettian marble, much broken on all sides. In an open field about half an hour to south of the stadium. Length 0.68 m., height 0.39 m. Letters 0.035 m. to 0.039 m. Fourth century B. C.

ΟΞΑΡΧΕΞΤΡΑΤΟΥΑ

ος Ἀρχεστράτου Ἀθηναῖος

In I. G. XII, 1, 62 we have an Athenian sculptor Archestratus but the later date of that inscription excludes any identification.

74. When visiting Kato-Achaia, the probable site of Dyme rather than Olenus (cf. Frazer's Pausanias IV, p. 141; V, p. 618), I took occasion to make a copy and squeezes of a large stone with an inscription in the Achaean dialect, but so corroded that it can hardly be read. The stone is 1.90 m. long, 0.74 m. wide and 0.16 m. thick. It is preserved in a stable near some recent excavations. There are three columns of names extending the entire length of the slab. The half of a double T clamp on the top to the left shows that there was another stone and this may also have had lists of names. With great difficulty after cleaning the stone I was able to make out some of the names in the upper right corner (a), some about the middle of the right column (b), and several at the bottom of the middle column (c). A long and patient study would probably reveal a few more names but I publish what I have in order to call attention to this inscription which is important in view of the fact that few inscriptions are known from Achaia (cf. Collitz, Gr. Dialekt-Ins. nos. 1599-1636, where the names *Θράσων*, *Κλέων*, *Σώσιππος*, and *Ἀφαιστος* also occur, cf. *Ἐφ. Ἀρχ.* 1908, p. 97 f.). There must have been about 135 names in each column and after every name was

a numeral, in most cases almost illegible. Paus. VII, 17, 8 is also evidence for the name Sostratus at Dyme, unless we change Sostratus to Polystratus (cf. Frazer, Paus. IV, p. 136 f.; Kaibel, Epigrammata no. 790). From the prescript remain only the letters APXO (= [βουλ] ἀρχο[ν]) so that we cannot tell for what the contributions were. Similar inscriptions are found in I. G. II, 2, 980 f.

- (a) ΘΕΟΚΡΙΤΟΣ ΚΛΕΟΞΕΝΟΥ
 ΜΑΤΗΡΞΕΝΟΚΡΑΤΕΙΑ
 ΑΛΕΞΙΜΑΧΟΣ ΑΡΧΙΑ ΔΔΔΔ
 ΘΥΓΑΤΗΡ ΠΛΕΙΣΤΙΑΞ ΔΔΔΔ
 5 ΘΥΓΑΤΡΟΣ ΘΥΓΑΤΗΡ ΑΛΚΑΔ...
 ΝΙΚΙΑΞ ΞΩΞΙΡΡΟΥ ΔΔΔΔΡ
 ΔΙΟΡΟΜΡΟΣ ΔΙΟΡΟΜΡΟΥ —ΔΔΡ
 ΓΥΝΑΝΙΚΑ
 ΛΕΩΝΙΔΑΣ ΠΙΣΤΙΑ ΔΔΔΔ
 10 ΟΥΙΟΞΙΑΞΤ
 ΛΥΞΙΑΞ ΞΕΝΟΚΛΕΟΣ ΔΔΔΔ
 ΓΥΝΑ ΔΔ
 ΘΥΓΑΤΗΡ ΑΡΙΣΤΟΝΙΚΑ
 ΦΙΛΑΓΟΡΑΣ ΦΙΛΟΚΛΕΟΣ ΔΔΔΡ
 15 ΓΥΝΑΦΙΛΑ ΔΔ
 ΦΙΛΙΡΡΟΣ
 ΓΥΝΑΜΟΣ ΧΙΟΝ
 ΘΥΓΑΤΗΡ ΞΩΞΤΡΑΤΑ
 ΞΙΜΙΑΞ ΘΕΥΔΙΩΝΟΣ ΔΔΔΡ
 20 ΓΥΝΑΣΩΞΤΡΑΤΑ ΔΔ
 ΞΩΞΤΡΑΤΟΣ ΘΡΑΣΩΝΟΣ
 ΓΥΝΑ
- (b) ΤΙΜΟΣ ΘΕΝΗΣ ΤΙΜΟΣ ΘΕΝΕΟΣ
 ΑΣΚΛΑΡΙΑ ΔΑΣΚΛΕΩΝΟΣ
 ΦΙΝΤΩΝΑ ΦΑΙΣΤΙΩΝΟΣ
 ΟΙΥΙΟΙΑΡΙΣΤΩΝ ΠΙΣΤΙΑΞ
- (c) ΥΙΟΣ ΚΛΕΟΜΑΧΟΣ ΔΔΔΡ
 ΝΙΚΟΚΡΑΤΕΟΣ
 ΓΥΝΑΦΙΛΑ ΔΔΔΡ
 ΡΑΤΗΡ ΝΙΚΟΚΡΑΤΗΣ ΡΔ

5 ΜΑΤΗΡΔΙΟΚΛΕΙΑ Ϝ
 ΑΙΞΧΡΙΩΝΑΙΞΧΡΙΩΝΟΣ ΔΔΔΔ
 ΜΑΤΗΡΞΑΤΥΡΑ
 ΦΙΛΟΞΕΝΟΞΕΥΓΕΙΤΟΝΟΣ ϜΔΓ
 10 ΓΥΝΑΦΙΛΑ Ϝ
 ΥΙΟΞΘΕΥΓΕΝΗΣ ΔΔΔ
 ΘΕΟΚΡΙΤΟΞΚΛΕΟΞΕΝΟΥΔΔΔΓΠ
 ΜΑΤΗΡΞΕΝΟΚΡΑΤΕΙΑ
 ΘΕΟΔΩΡΟΞ ΝΙΚΟΚΡΑΤΕΟΞΔΔΔΔΓ
 ΓΥΝΑ ΔΑΜΑΣΞΙΑ ΔΔΔΔΓ
 15 ΘΥΓΑΤΗΡΔΙΟΚΛΕΙΑ ϜΓ

(a) Θεόκριτος Κλεοξένου
 μάτηρ Ξενοκράτεια
 'Αλεξίμαχος 'Αρχία ΔΔΔΔ
 θυγάτηρ Πλειστιάς ΔΔΔΔ
 5 θυγατρὸς θυγάτηρ 'Αλκά Δ——
 Νικίας Σωσίππου ΔΔΔΔΓ
 Διόπομπος Διοπόμπου [ΔΔ]ΔΔΓ
 γυνὰ Νίκα
 Λεωνίδας Πιστία ΔΔΔΔ
 10 ὁ υἱὸς
 Λυσίας Ξενοκλέος ΔΔΔΔ
 γυνὰ ΔΔ
 θυγάτηρ 'Αριστονίκα
 Φιλαγόρας Φιλοκλέος ΔΔΔΓ
 15 γυνὰ Φίλα ΔΔ——
 Φίλιππος
 γυνὰ Μόσχιον
 θυγάτηρ Σωστράτα
 Σιμίας Θευδίωνος ΔΔΔΓ
 20 γυνὰ Σωστράτα ΔΔ——
 Σώστρατος Θράσωνος
 γυνὰ

(b) Τιμοσθένης Τιμοσθένης
 'Ασκληπιάδας Κλέωνος
 Φίντων 'Αφαιστίωνος
 οἱ υἱοὶ 'Αρίστων, Πιστίας

(c)	υἱὸς Κλεόμαχος	
	— Νικοκράτεος	ΔΔΔΓ
	γυνὰ Φίλα	ΔΔΔΓ
	πατὴρ Νικοκράτης	ΓΔ
5	μάτηρ Διόκλεια	Γ
	Αἰσχρίων Αἰσχρίωνος	ΔΔΔΔ
	μάτηρ Σατύρα	
	Φιλόξενος Εὐγείτονος	ΓΔΓ
	γυνὰ Φίλα	Γ
10	υἱὸς Θεογένης	ΔΔΔ
	Θεόκριτος Κλεοξένου	ΔΔΔΓ
	μάτηρ Ξενοκράτεια	
	Θεόδωρος Νικοκράτεος	ΔΔΔΔΓ
	γυνὰ Δαμασσία	ΔΔΔΔΓ
15	θυγάτηρ Διόκλεια	ΓΓ

75. I take this opportunity to publish also a new inscription from Lydia. While I was studying last spring the inscriptions of Sardis which I expect to publish in a sort of Corpus, I took occasion to explore the surrounding country and found on the road from Mermere to Kumguidjak near Hadji Bostanlar (about one hour north-west of Mermere, which is six hours north-west of Sardis) in a field belonging to Mr. Bolatanis several fragments of reddish native marble (called *σωμάκι*). These had accidentally been dug up in April, 1910, and were much broken and widely scattered, but I managed with some trouble to collect six with letters, clean them, and fit them together. Many other pieces from the Heroum lie about, but they are unlettered. The greatest length is 1.31 m. Height 0.36 m. Thickness 0.55 m. Letters 0.035 m.; in last two lines 0.03 m. Original edge preserved to left and on top. From left edge to first four lines 0.49 m., to beginning of sixth line 0.18 m. There was probably another stone above, giving the name of the person who built the monument. (See Photograph, Fig. 5.)

οὐκ ἐξέσται δὲ ἕτερόν τιν[α] θεῖναι
 εἰς τοῦτο τὸ ἥρῳον ἐκτὸ[ς] ἐὰν μὴ
 βουληθῶ τεθῆναι τινα. εἰ[δέ] τις τολμήσει
 θεῖναι τινα, εἰσοίσει εἰς τ[ὸ] ἱερώτατον

5 ταμείον * (= δηνάρια)
 τούτου τὸ ἀντίγραφον ἀπετέ[θη] εἰς τὸ ἐν Ἱεροκαίσαρεια(?) ἀρχεῖον
 ἀνθυπάτω Τε[ρ]τύλλω, μηνὸς . . .

This inscription is of a form very frequent in Asia Minor and especially Lydia (cf. C. I. G. s. Lydia, *passim*; Keil und Von Premierstein, Bericht über eine Reise in Lydien und der südlichen Aiolis, Denkschriften der phil.-hist. Kl., Wien, Bd. LIII, Abh. 2, nos. 10, 23, 24, 102, 117, 118, 139, etc.; Athen. Mitth. XXXV, 1910, p. 177). But in one or two respects the formula here used is different. L. 1, the position of *δε* is due to the usual formula beginning *ἐξέσται δε*. Cf. for misplacement of *δε* Menander, *Ἐπιτρέποντες*, l. 64. L. 2, *ἐκτός* is peculiar and *τινα* in l. 3 excludes the restoration of a genitive which occurs so often with *χωρίς*, *πλήν*, and *παρίξ*. So I have restored *ἐκτός ἐὰν μὴ* (cf. *ἐκτός εἰ μὴ* in Lucian Piscator 6; De Hist. Conscribenda 13, 21, 38). L. 3, the only parallel I can find in Lydia to *βουληθῶ* is Keil und Von Premierstein, Bericht, no. 23, *μηδενὶ ἐξέσται κηδευθῆναι ἢ οἷς ἂν οἱ προγεγραμμένοι βουληθῶσιν*. In line 4 we have *εἰσώσει* for the usual *θήσει*, *δώσει*, *ἀποδώσει*, *ἀποτείσει* or *ἔσται ὑπεύθυνος*. Line 6, the restoration *ἐν Ἱεροκαίσαρεια* is very doubtful, but ancient Hierocaesarea was not so very far from the site of this inscription (cf. Keil und Von Premierstein, Bericht, pp. 53, 61). L. 7, the dating of funerary inscriptions in Lydia by the Roman proconsul is very common and in many other cases also we have the dative instead of the genitive, *ἐπὶ ἀνθυπάτου*, due to the influence of the Latin ablative *consule* (cf. remarks of Keil und Von Premierstein, Bericht, p. 68, no. 144; cf. B. C. H. XI, 1887, pp. 97, 98, and p. 446 where we have a confusion between the genitive and dative in *ἀνθυπάτου Σιλβάνῳ*). Unfortunately only the first two letters of the name of the proconsul are preserved, but the third letter seems from the traces on the stone to have been a *ρ*, so that perhaps we have here the same proconsul, Sulpicius Tertullus (consul in 158 A. D., cf. Prosopogr. III, p. 290, n. 736), who appears in another inscription from this same general region (Mermere), cf. Keil und Von Premierstein, Bericht, p. 63, no. 131. In the lists of Chapot, La Province Rom. d'Asie and of Ruggiero, Dizionario Epig. s. v. Asia there is no such name but Tertullus would have been proconsul about 172/3 A. D., a date with which the forms of the letters entirely agree.

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II.—COMPOSITION, NOT SUFFIXATION:

THE COMPARATIVE AND SUPERLATIVE.

1. There can be no question that the double types of comparative and superlative represented by *πρότερος* and Lat. *prior*, by Lat. *intumus* and *ᾤκιστος*, had already become productive, and been allocated to their special functional uses in the proethnic period. Accordingly, when one would examine them in the hope of ascertaining the etymology of the suffixes, he may only hope to attain success in his search by finding linguistic waifs and strays liable to transparent analysis and to precise definition. Here there is ever the danger that the waifs and strays submitted to analysis may turn out to be neologisms rather than archaisms.

The superlative in -tmmos.

2. It is now some years since I analyzed these as originally ordinals, and still earlier fractionals (cf. Whitney, *Skr. Gr.*² §488), and I defined *-tmmos* as 'pars'. This analysis still seems to me sound, and I still have no hesitation in defining *Skr. triṅcattamā-s* = Lat. *tri[n]censimus* by 'triginta <partium una> pars' (cf. *Cl. Rev.* 20, 254). We realize from English *forepart* "first <=foremost> in time or place" how Sanskrit *prathamā-s*¹ 'foremost' may, exceptis excipiendis, as genuinely contain the ordinal suffix *-lama-* (cf. *prathama-bhāj-* 'primâ-parte-fruens') as does *triṅcat-tamā-s* 'tricesimus'. The possibility of the spread of *-tmmo-s* 'pars' to use with superlatives is also revealed by the boast of Aeneas, "quorum pars magna fui". In construction, the fractional-ordinal touched the comparative, cf. Plautus, *Cp.* 421, *me hau centesumam | partem laudat quam ipse meritust ut laudetur laudibus*. In every distribution of a group of three we might have three superlative ordinals, a *primus* and an *ultimus*, with an intervening *medioximus*.

¹ The *th* of *prathamā-*, even though Indo-Iranian, has spread from *catur-thā-s* '4th' as I shall show below. The syncretic explanation from pre-Aryan **pratha-* + *prama-* advanced by Bartholomae in *IF.* 22, 96 seq. scarcely differs from my suggestion in *Cl. Rev.*, l. c., fn. 3. Cf. *πρωτομή* 'forepart, prow'.

3. I also explained as archaic waifs and strays Latin *maritumus* and *finitumus*, *aeditumus* and *legitumus* finding therein the sense of 'cutting' (: τέμνει) and of 'keeping, guarding' (: ταμίης 'divider, dispenser; keeper'); and I now find similar belated survivals in Skr. *rayīntama-s*, a nonce-epithet of Soma in the Rig Veda, which = *rayīm-tama-s* 'opem-dividens', for as wine maketh the heart strong,¹ so to the Vedic poet Soma maketh rich. Soma is also called characteristically *madīntama-s*, and this may mean 'joy-dispensing'.² With these Sanskrit forms exhibiting an accusative first member we may compare Homeric ἰθύν-*rara* 'rectissime'. This would mean, to start with *ἰθύν-*ra*μος, 'ἰθύν [οἶμον] τέμνων'; but, if we call in question the prevailing dogma that -*ra*μος³ yielded to -*ra*τος because of the numeral type of δέκατος, ἰθύν-*ra*τος, it may have meant 'rectum [tenorem] tentus'.

Non-comparative forms in -teros.

4. Before proceeding to study the comparative type proper we can safely remove from the list several of the exceptional words:

a) Skr. *dhenuṣṭarī* 'cow losing her milk' is a compound of the *rosmarinus* type = *dhenu[s]ṭarī* 'vacca sterilis' (cf. *starī-s* 'vacca sterilis').

b) Lat. *matertera* 'stepmother' is a similar complex from **matersterā*(*y*) 'mater sterilis', the non-nursing mother. In the group -*rst*- the reduction to -*rt*- was proethnic (see § 39).

c) Skr. *aṣṭavarī* 'mula' I explain as the product of (1) **aṣṭā-starī* 'equa sterilis', and (2) a secondary **aṣṭa[s]starā-s* 'mulus'. From the false division of (2) as **aṣṭas-tard-s* (1) was refashioned to **aṣṭātarī*, whence (3), *aṣṭavarī* 'mula' and (4), *aṣṭa-tarā-s* 'mulus'. This method of ridding *starī*- of its *s*- is not as complicated as the statement would lead one to think, but at least a passing reference to movable *s*- (cf. Skr. *tār-as* 'stellae', *tārā* 'sidus': *stf-bhis* 'stellabus') may be made.

¹ Cf. Horace, c. 3, 21, 18, *virisque et addis cornua pauperi | post te neque iratos trementi | regum apices neque militum arma*.

² The compv. *madīntaras* is a hapax and probably only a counterterm to *madīn-tamas*.

³ The confix -*ra*μος is perhaps retained in ποταμός (? for πο[το]-*ra*μος), which, among other possibilities, may be interpreted as 'drink-dispensing' ('Trink-bescherend') or as 'water-cut'; or, with unoriginal accent, as 'qui maxime bibit'—of the river as the drinker-up of its confluent, the ocean of the rivers (see addendum, p. 427). Add ἱταμός, orig. = 'qui maxime it'.

d) Homeric *μελάντερον ἥτε* may also be dismissed as not significantly exceptional, even though Schulze (Qu. Ep. 302) would render by 'fast so schwarz wie', for Lang-Leaf-Myers do entire justice to *ἥτε* when they render by "seemeth ever blacker, even as pitch".

5. But certain Homeric compounds remain that seem to me to reveal *-τερος* in a quite definite meaning, to wit:

e) *ἀγρό-τερος*.

In Φ 486 we have *ἀγροτέρας ἐλάφους*, which I am constrained to believe means 'field-faring does' (*-τέρος*: Skr. *tārati* 'crosses, pierces, fares'), especially in view of Hesiod, Sc. 407, *αἶγος ὄρεσσινόμου ἢ ἀγροτέρης ἐλάφου* = 'capri montivagi vel agri-transeuntis cervae', and here I am reminded of the English bird-name *fieldfare*. Especial mention may be made of Artemis *Ἀγροτέρα* = Diana 'Trift-überschreitende'.¹

f) *ὄρεσ-τερος*.

At κ 212, Butcher and Lang render by "mountain-bred" (of wolves; of a mountain snake, X 93), though "mountain-faring" is etymologically exacter. Both *ὄρεσ-τερος* and *ἀγρό-τερος*—to which the *δημό-τερος* of Apollonius Rhodius is a quite artificial counter-term—may be properly regarded as hunting terms, as to which see the collection of Usener (Götternamen, p. 318), who has gathered up a list of German hunting words to exhibit the archaic <and freshly metaphoric> nature of technical words.

6. There remains one Homeric curiosum more, viz:

g) *θεώ-τεραι* (hapax at ν , 111).

This word qualifies *θύραι* and the pair describe the gates whereby the gods enter. If the form were **θεό-τεραι* there would be no doubt that we had before us a bahuvrīhi compound meaning 'entered-by-the-gods' (cf. the Greek examples of the *μητρό-κτονος* type in Wheeler, Gr. nom. acc., p. 44). For the *e*-vocalism of (*θεώ*)-*τεραι* we may compare *κακοφεργός*, which is not, however, a

¹ I am not unaware of all the much ado about nothing substantial that has been made for a dozen years past touching the definition of *ἀγρο-* by 'Trift'. But the definition of *ἀγρός* by 'chace', which is all that the present situation admits, needs no further proof than the citation of the following lemmata from the Etym. Mag.:

ἀγρός· παρὰ τὴν ἀγρὰν, ἐν ᾧ γίνεται <ἡ ἀγρὰ>.

ἀγρὰ· ἡ θήρα . . λέγονται δὲ πληθυντικῶς καὶ οἱ τόποι <ἐν οἷς ἡ θήρα γίνεται>.

ἀγρός· ὁ ἐξω πόλεως χώρος.

bahuvrīhi compound. Yet, on the whole, I do not doubt that *θεώτερος* is to be regarded as a comparative wherein *θεώτερος* does duty for *θειότερος* 'divinior'. In Latin, *fores divinae* would excite no surprise for *fores deorum*.

7. To the best of my knowledge the *e*-vocalism is rare in compounds whose second member is a verbal derivative (nomen agentis in *-o-*). It is not rare, save as composition at all is rare, in Latin, where Plautus has *armi-ger-o*,¹ *morigero*, *furcifero* and *pedisequo*-, cf. *agricola*, which may be for **agriquela*, and post-Plautine *caelicola*, if from **caeliquela*, is matched by Skr. *divt-cara-* (*ca = ke*) 'sky-goer', cf. *dhanva-cará-s* 'desert-faring'. If the *o*-vocalism lived in Latin it is rare. From *busti-rapo-urbicapo*-, in conjunction with the *e*-forms already given, it is safe to say for Latin that the vocalism of the present tense was usually reflected in the nomina agentis in *o*-. In Greek, on the other hand, the *e/o* alternation was cherished—if not greatly exaggerated—as a formative device. But even in the proethnic time the influence of the present of the verb over the noun is not to be gainsaid (cf. Brugmann, Gr.² II. 1, p. 155), so that *-toro-s* 'faring' may even then have yielded its vocalism in favor of **tereti* 'fares' (cf. Lat. *viam terit*). Confusion of the vocalism of the *toro*-type (Skr. *tára-*) and of the *teres*-type (Skr. *tarás-*) may also be pleaded.

h) *ἡμέτερος, ὑμέτερος*.

In these formations, as in Latin *noster* and *vester*, the suffix *-τερος* has no function except to mark contrast. This was no original force of *-τερο-*, but contrast is implicit in *meum* and *tuum* as, to take an example, contrast is implicit in *fore* and *aft*. So it was that the contrast implicit in the stem-part of *πρό-τερος* and *ὑσ-τερος* became enough associated with the suffix *-τερος* to cause the development of *ὑμέτερος* and *ἡμέτερος* at the cost of *ὑμός* and *ἀμός*. See also § 9.

The Comparative confix -tero-

8. It may be easily shown, I think, to all persons not wedded to the algebraic process whereby *-τερο-* is reckoned as the sum of *to-* + *ero* (see Fay, *Class. Rev.* 20, 255 and fn. 1), how *-tero-* developed into a comparative suffix. Characteristic for Homer

¹ Homeric *ὀπλότεροι* attests, at least, an informal division of troops into *iuniores* and *seniores*, but the name *ὀπλότεροι* may have come by dissimilation from **ὀπλότελοι* = 'armigeri'. Or has *ὀπλότεροι* a sexual significance, cf. § 55, fn., and note Aristophanic *πόσθων* 'puellus'.

is *πρότεροι ἄνθρωποι* for which Capelle-Seiler offer the unconsciously etymological rendering *Vorfahren*; children of a prior marriage are 'fore-going' (*πρότεροι*); *πρότερον ἡμῶν* is the 'preceding day'; *πρότερος γενεῇ* is 'precedent in birth'; *πρότεροι πόδες* 'the fore(going) feet'. The contrasting term is *ὑστερος*, used in Homer with *ἐλθὼν, ἴκετο, εἶμι*, and in the phrase *γίνει ὑστερος* 'in birth succedent'. Just as characteristically—if not so predominantly—combined with verbs of notion is *pratarām* (adverb only) in the Rig Veda (see Grassmann, *Wtbch.*, s. v. 1). A definition apt for *πρότερος* and *pratarām* is certainly applicable to proethnic **protero-s* 'prae-cedens'.

9. One has but to inspect the Homeric examples for *πρότερος* to see how the idea of comparison—contrast, if one will—lies implicit in the contexts; and our awkward English *the former* (illi) and *the latter* (hi) reveal the semantic adaptability of the suffix *-tero-* for application to pronoun words like Lat. *alter* and *iterum* (: Skr. *itaras*).

10. An interesting passage for the illustration of the spread of the suffix may be excerpted from the Iliad, Ψ 587:

πολλὸν γὰρ ἐγὼ γε νεώτερός εἰμι
 σείο ἄναξ Μενέλαε, σὺ δὲ πρότερος καὶ ἀρείων.
 590 κραιπνότερος μὲν γάρ τε νόος, λεπτὴ δέ τε μῆτις,

where *πρότερος*, short for *πρότερος γενεῇ*, reveals the *raison d'être* of *νεώτερος* 'younger', and *κραιπνότερος* (cf. *ώκυτερος*) suffers the restoration of the sense of 'swift-rushing'. Similarly Skr. *rathā-*, which is a compound of **rat(h)a-* (? = *ῥ*) + *-i-* 'going', forms a 'compound' *rathātara-s* <'as> charioteer-coursing', cf. *rathāntarā-s* (proper name) 'wagon-faring' (?), like *patamgā-s* 'wing-going' (= bird), *patam-* being accus. (? instrum.) of a root noun *pat-*, cf. *-πι-ι-* (loc.) in Greek (§ 62, a); also the triple stem-matism of *κλάδος, κλαδί, κλάδεσιν*.

11. In Sanskrit, *-lara-s* is sometimes ambiguous, and it may stand for *-tolo-s*; e. g., in the so-called comparatives *madīntara-s* and *surabhīntara-s*, both used of Soma, the possible 'bringer' (*-tolos*) of **madi-m* (joy) and of (*su*)-*rabhi-m* (: Latin *rabies*) 'the furor or insania of drink'. For *-tolo-s* cf. Latin *-tulus* in **opitulus*, whence *opitulus*: *opem tulit*.

12. My analysis of *δρείστερος* and *madīntaras* presupposes, of course, that they are archaisms and not neologisms (cf. Baudouin de Courtenay, IFA, 26, p. 58, § 21), and for *δρείστερος*, if I do not

err in its definition, no other supposition is tenable. The same definition of *-tero-* may be realized in Latin *terrestris* (if derived from **tē-res-tro-*), *Nemestrinus* (if from *nemes-tro-*), *palustris* (if from *palud-tro-*), etc. (see Brugmann, Gr.² II. 1, 327).

The Superlative in -i-stho-s.

13. There can be no doubt, I repeat, that the suffixes of comparison represented in Greek by the terminations *-tωv-* and *-ιστος* had started on their course of productivity in the proethnic period. This is shown by pairs like Skr. *ācīyāñs-*: Lat. *ōciōr*, *ācīsthas*: Gr. *ἄκιστος*. Nevertheless, the functions of the comparative and superlative in Vedic Sanskrit seem more archaic than any functions that linguistic comparisons enable us to restore for the proethnic types. In Sanskrit, I seem to see the individual trees, but looking further back, only the general blurr of a thicket; and I believe Delbrueck's conclusion (ai. Synt., p. 191, cf. also Güntert in IF. 27, 5) to be absolutely sound, viz: that the forms in *-zyas-* and *-iṣṭha-* originally stood in relation to verbal roots—were participials (I do not mean participles)—and acquired adjective function subsequently. Save a few confirmatory relics found elsewhere, it is only on Sanskrit data that this conclusion can be based.

14. The failure sooner to realize that these "suffixes" are an outgrowth from compounds is due, I suppose, to the mistaken resolution of *-i-ṣṭha-s* ("superlative") into *-is-* (in gradation with the *(-y)yā(ñ)s-* of the "comparative") + *-tho-*.

15. To begin with an abrupt statement of the explanation I wish to present, I divide this "suffix" as *-i-ṣṭha-s*, wherein *-i-* is a locative ending belonging to a root-noun, used as an infinitive, and *-stha-s* our familiar compounding member which means 'stands' or, in English, 'standing, steady'.

16. Nobody needs to be told that for the Vedas the name "superlative" is, in the main, a misnomer, as these forms are normally only elatives, spoken of one who possesses a quality in a high degree. We can realize in English how a steady drinker, one regular at his cups, becomes considered a great drinker, one characterized by drinking.

17. Availing myself of Delbrueck's material I now propose to analyze some half-a-dozen examples—e quibus omnia discas. I begin with:

a) *hāni-ṣṭha-s* "am heftigsten schlagend (Vṛtram)" which

I will render by (the dative = loc.) 'neci (in)stans', an epithet of Indra as the habitual, steady slayer of the drouth-demon, Vritra.

b) In the pair *dē-ṣṭha-s* and *dhē-ṣṭha-s* = 'qui saepissime dat' (both governing an accus.) we have locatives, or as Bartholomae would regard them, dative-locatives, of the root-nouns *dā-* and *dhā-*, with the ending of the type found in *χαμ-υί* 'humi' attached to the verb-roots in the zero grade. These forms are not otherwise attested in RV., and in the later language the type is *j-i-* (see Whitney, Gr.³, § 351).

c) As examples of unmistakable *guṇa* in the root part, I cite *cēti-ṣṭha-s* "am hellsten glänzend", *cōdi-ṣṭhas* "aufs stärkste anfeuernd", *vēdi-ṣṭhas* "am besten verschaffend", *śōci-ṣṭha-s* and *śōbhi-ṣṭha-s* 'splendidissimus'.

18. These root-nouns in the locative, what are they? We are apt to call them infinitives, and because in the complexes with *-īyāṇs-* and *-stha-s* they govern the accusative it is well to do so. As fortune would have it, a test for the infinitive value is found in *pārṣi-ṣṭha-s* "am besten herausführend, rettend (vom Aoriststamme)", for *pārṣi-* seems transparently one of the infin.-impv. formations in *-si* discussed by Bartholomae in IF. 2, 271 sq.; 276. That *pārṣi-*¹ is a *guṇa* form, like those mentioned, seems assured by the Av. infin. *darəsōi* 'visum', when confronted with Skr. *ḍṛ-ṣ-ṣ-* (cf. Bartholomae, Gr. Ir. Phil. I, § 258).

19. We have here to reckon with the fact that the Sanskrit root-nouns which we are prone to think generally accented the ending of all the weak cases did not always do so,² noting especially the two infinitival nouns *bādhe* and *vāhe*, and the pair *jéṣ-i* : *jīṣe* (cf.

¹ Accident has not preserved Skr. **nakṣi* 'necare' as it has preserved *ndkṣi* 'nancisci', but the derivation of Lat. *noxius* from **noksi* + *y-o-s* = *necare iens* seems entirely convincing. For the unusual *ḍ-* vocalism cf. *ἄμῶρξαι/ἀμέρξαι*. Lat. *anxius* is of similar composition. would also explain Lat. *parsimonia* as 'in-parcendo-manentia', *caeri-monia* as 'in colendo manentia', *parc-si-* and *quat-si-* being good aor. infin.-impvs. in *-si-*.—We entirely conform also to Roman social usage when we render *matri-monium* by 'apud matrem <mariti> manentia'. Of clear analysis also is *querimoniam* 'in querendo manentia'. In *acrimonia*, *aegrimonia*, etc., *-monia* may convey the note of a lasting condition. I take this occasion also to announce the conjecture that *φερόμενος*, however unclear *φερο-* may be as a "part of speech", means "tragen-bleibend", and Lat. *stāmen* = "stehen-bleibend". [*-monium* = abode estate.]

² See Macdonnell's Vedic Gram., § 584; Whitney,³ § 390; Bartholomae in IF, I, 498, fn. 3; Gr. Ir. Phil. I, § 219, 1, a; 2.

Av. *darəsōi* : Skr. *dr-ṣ-ē*). In Latin *nec-s* and, with deflected vocalism, Greek *φόπ-ς*, we have further exhibits of the *guṇa* stage.

20. I take for my next example e) *vāhi-ṣṭha-s* "am besten führend", to exhibit the *vridhhi* stage of the root, such as we find, with deflected vocalism, in the Latin root-noun *vōc-s* 'voice', cf. Av. *nāšn* (loc. plur.) 'necibus'.

21. The weakest grade is attested in f) *nēdi-(ṣṭhas)*, from *na-sd-i*, a compound noun in which *na-* is a preposition meaning something like 'auf' (: O. Bulg. *na* 'an, auf') + a noun *-sdi*, weakest grade of *-sed-* 'sedes', in the locative. Thus *na-sd-* means something like 'an-sitz' or 'by-seat', and the complex means 'prope sedem stans'. Morphologically, *na-zd-i* is entirely comparable with Av. *upabdi* (cf. Bartholomae, Wtbch., p. 390). Of equally transparent composition as *nēdi-ṣṭha-s*, and semantically clearer, is Homeric *ἀγχι-στον* 'prope-stans'. The locative value of *ἰψι-* in *ἰψι-στος* (post Homeric) = 'in excelso stans' is indubitable.

22. From the complexes in which noun locatives like **nasdi-* and locative adverbs, like *ἀγχι* and *ἰψι* figured, we see how the approach to purely adjective function was prepared, but when in Tāp. Br. *vāhi-stha-s* "am besten fahrend" is combined with *ācīṣṭha-s* 'celerrimus' we realize the conditions under which a productive confix *-i-ṣṭhas*, and that with incorrect analysis, was transferred, without due regard for the phonetics of word-joining, to a stem *ācī-* 'ὠκύς'. But see § 61, fn. 1¹.

23. Here I digress to present a brief statistic suggested by the question as to the formal relation between *ἰψος* (*-es* stem) and *ἰψι*, a locative adverb. I can hardly think that *ἰψι* is a (pre-Greek) haplology for *ἰψ[ε]ς*, but the relation between *ἰψος* and *ἰψιστος* (? cf. *splendor* to *splendi-dus* 'splendorem reddens'—one of a large number of similar pairs—in which *splendi-* looks like a stem, or a neuter accusative) has an astonishing number of parallels in the early Sanskrit formations. Excluding the three forms *dē-ṣṭha-s*, *dhē-ṣṭha-s* and *yē-ṣṭha-s* (as to which see § 17), Delbrueck's list of comparatives and superlatives from indubitable verb-roots embraces 38 roots, from 21 of which nouns like *tāras-* or adjectives like *tāds-* (some in composition only) are

¹ The rule of the Greek grammars that adjectives in *-ρός* make their superlatives in *-ιστος*, cf. Homeric *κύνιστος* : *κυνός*, might be turned in favor of the composition theory, for *κύνι-* is the legitimate composition form for *κυνός*, cf. *κύνι-ἀνειπα* (see Brugmann, Gr.² II, 1, § 37). But see § 23.

also found, and 6 have root-nouns or adjectives (cf. Vedic *túr-*).¹ This may be a mere coincidence, but it may also mean that the formal relation of *ἵψος* : *ἵψι* [cf. *Fétos* : *πέρ-υσι*, Skr. *par-ut*—which, though merely lexical, is of great antiquity; also *ἐγ-κυρί* 'in cute': *κύρος*²] is actually repeated in *avas-* 'favor': *ávi-ḡthas* 'favere instans'—which amounts to saying that the monosyllabic root-nouns of the type of **av-* (infinitival locative *ávi-*) gave way before the type of *avas-* (datival infinitive **ávas-e*).

24. Outside of Sanskrit (and the Iranian group), the superlative most transparent for its root derivation is Gr. *φέριστος* 'optimus': Av. *bairi-šta-* 'qui optime servat'. Hirt (Gram. § 353, e) defines *φέριστος* by "der am meisten trägt", and I judge that he has been brought to a better mind than when (after Bezzenberger, Bei., 2, 191) he compared *φέρερος* with Lith. *gėras* 'bonus' (PBB., 23, 351). One cannot heed the characteristic combination of *φέρ-τερος* in Homer with some word meaning 'vi' (instrum.) without realizing its kinship with *φέρω*, especially as used in the locution *φέρειν καὶ ἄγειν* (cf. *φώρ* 'thief'). The *φέρερος* was an 'obtainer', with moral qualities glimpsed through the halo of wealth (cf. *optimus*, and Jupiter *optimus maxumus*, unless Jupiter was *optimus*, tamquam 'opem-dividens', cf. *rayintama-s*, § 3). Nor should the formation of *φέρερος* directly from a root-adjective *φερ-* occasion any real difficulty, for the formation varies in no essential particular from Vedic *su-kṛtara-s* 'beneficentior', cf. *ratna-dhātama-s*, *vṛtra-hāntama-s*. In the Avesta, *bairi-šta-* is the 'up-bearer, supporter' or, in approximately exact etymological rendering, 'ferre instans'.

24 a. In Latin, *lanista* 'chief-gladiator, trainer of gladiators' lends itself to analysis as *lani-šta* = 'lanire instans; qui maxime lanit'. Here *-šta* seems to be a derivative of the type of *-cola*, unless it is a Latin equivalent of Skr. *-sthā-s* in compounds, cf. Lat. *nautā* : *ναύτης*.

25. As transparent in make-up as the noun and adverb locative types presented by Skr. *nēdi-ḡtha-s* and Gr. *ἄγχιστον* (see § 21) are OHG. *furisto* "Fürst, der Vorderster", from **pr̥ri-stho-* 'im vorne stehend' and OHG. *ēristo* 'earliest', O. Eng. *ērest*

¹ An examination of the Avesta might reveal more, cf. *hān-/hān-* 'merens', though Sanskrit *san-* is lacking.

² The *ι* of *ἐγκυρί* raises the question whether we have a locative from the stem *κυτ-* with *ι* (cf. the Greek deictic *ι* and Gathic Av. *paθi*: Skr. *pathi*), or have to start with the stem *κυτι-*.

'primus', formally identical with Greek $\bar{\alpha}\rho\iota\sigma\tau\omicron\nu$ 'earliest' (? sc. quasi $\epsilon\delta\alpha\nu\acute{o}\nu$). The sense was not 'früh-essen' (- $\sigma\tau\omicron\nu$ from $\delta\rho\acute{o}\nu$: $\epsilon\delta\epsilon\iota$ 'eats'), pace Brugmann, Gr. Gram.³, p. 252, 6, but merely 'earliest' (? sc. time = 'morning'), as we easily realize from Germ. *Mittag* = dinner; Lat. *vesper* = 'supper' (cf. Sonnenschein ad Rud. 181).

26. The superlatives with which we have just dealt, OHG. *furisto* and OE. *érest* are as much ordinals as they are superlatives. For 'alter' or 'secundus' a superlative were out of place, but O. Ir. *tress* and Osc. *trstus* 'testes' warrant an Italo-Celtic—I think a proethnic—start form **tri-stho-s* = '3-stander' (cf. Thurneysen, Hdbch., § 396, Brugmann, Gr.² II, i, p. 145). But the problem of the ordinals can be best dealt with in connection with the other numerals, and to them I now turn.

The Ten Digits.

27. I suppose no one could approach his colleagues with a study of the ten digits without feeling apologetic, but it seems to me that I have gained a point of view for their analysis that justifies me in presenting the conclusions that I have reached. This I will try to present in all brevity. Brevity is the more attainable because of my being able to refer to Miss Stewart's very instructive collection of materials in BB., 30, 223 sq.

28. Postulates, Corollaries, Exceptions:

1) Our Indo-European ancestors told off the first ten numerals on their fingers. They counted the little finger of the left hand as 1, on up to the left thumb for 5; the right thumb was 6, and so on to the little finger of the right hand for 10.

2) The names of the fingers preceded the names of the numbers. The numbers, strictly speaking, are digits.

3) In telling off the digits the names were ordinals, originally, as well as, or rather than, cardinals,¹ like the numbers of prisoners, street numbers, etc., nowadays. And so soldiers and other groups of persons are told off, "count out", till now.

4) It follows that the ordinal 'sextus' may be as early as, or earlier than, the cardinal 'sex', say.

5) In the sing-song of telling off the digits, the word *kwe* 'and' was used. It has become firmly attached; e. g., in *quinque* '5',

¹ It is the established doctrine of the modern theory of numbers that, in the development of the numeral concept, the ordinals preceded the cardinals.

as in Lat. *sesqui-* = '½ and', and in *reciprocus*, adjectivized from **reque proque* 'backwards and forwards', cf. *susque deque*¹ 'up and down' (Eng. 'to and fro'), and *absque* (= quasi ['on] and-off'), which has survived, though separated from its mate. The prefixed *que-* of the word for 4 arose, to take Sanskrit as typical, by misdivision of *tráyaḥ-catvāraḥ[ca]*,² precisely what happened in Latin with the group IOVIS-VEDIOVIS[VE], as I think (cf. Fay, Am. Jr. Phil., 24, 69.)³

6) The name for 1, and perhaps for 2, is not digital.

Excursus on the Roman Notation.

29. The Indo-European ancestors of the Romans certainly counted to a hundred, using words still preserved with little alteration by the Romans. They did not have alphabetic writing. They may have had ideographic numeral signs, and the Romans may have kept these ideograms intact. If the Roman numbers were of digital origin their ideograms may have been digital. One can hardly deny that i, ii, iii, iiii are digital pictographs. This being so plausible, it is hard to deny that V, especially in an early form like \vee , makes not a bad pictograph for the left thumb as attached to the forefinger; and that this sign may be pre-alphabetic. In Oscan, sometimes, more often in Etruscan, sporadically in Latin even (see Gundermann, *die Zahlzeichen*, p. 28 seq.), the numeral V was written Λ . By the combination of the two we get X = V over Λ .

30. This explanation of V seems to me confirmed by other pictographs. As in V the left stroke in fact represents 4 fingers, so in Hieratic Egyptian IIII (4) has an alternative sign $\text{—} \perp$ (cf. 7, i. e. $\text{—} \perp 1, = 5$). In Syrian, the sign $\rho^4 = 2$, and may represent the elongated left forefinger and thumb, while in Palmyrene the same sign, only right handed, ρ , stands for 5. But both these numeral systems have the V-sign for 5, only in the position $>$. In Karoṣṭhi, where the numbers 1-3 are identical with the same numbers in Roman notation, the numeral 4 varies between IIII and X, where the X looks like a combination of two pictographs

¹ Precisely similar is Av. *āča parača* "her und fort".

² Cf. the word *ampersand* which arose from the repetition of the alphabet in the "old field" schools of the Southern states. After Z came & and the recitation ran "zed and-per-se-and".

³ Note how in calling game scores we say "four and [four]".

⁴ All these symbols are taken from Gundermann, l. c., pp. 9, 18-19.

(one inverted), for forefinger and thumb (cf. Syrian ρ and Palmyrene $\psi = 2$), and Nabatean $X = 4$. Syrian $7 = 10$ looks like an inverted pictograph of thumb and forefinger (? to indicate the 2d 5), cf. Arabic 7.

Names of the fingers.

31. We will gain nothing for our purpose by rehearsing the obvious names for the fingers in the Latin (but cf. *auricularis* = little finger), Greek and early Germanic languages, but Greek $\lambda\iota\chi\alpha\nu\acute{o}\varsigma$ 'the lick', used for the (right) forefinger, shows the sort of names we should like to find. In Sanskrit, *tarjanī* 'minans' (? or possibly 'tergens') and *pradeśinī* 'fore-pointing' are names of the 'index' (sc. *digitus*). Descriptive names like $\lambda\iota\chi\alpha\nu\acute{o}\varsigma$, *tarjanī*, *index* may be chronologically anterior to general names like *digitus*, that is to say, *index* may be semantically older than $\delta\acute{\alpha}\kappa\text{-}\tau\upsilon\lambda\omicron\varsigma$ ¹ (both contain $d\acute{\alpha}\kappa\text{-}$ 'pointing' from the root $d\acute{\alpha}(y)\acute{\kappa}$ -, preserved in $\delta\iota\delta\acute{\alpha}[\kappa]\text{-}\sigma\kappa\epsilon\iota$ 'monet', $\delta\epsilon\acute{\iota}\kappa\upsilon\upsilon\sigma\iota$ 'monstrat', Lat. *dignus* 'digito monstratus').²

32. The Sanskrit name for the ring-finger is *ānāmikā*, understood as the 'nameless', and 'nameless' is said to be a common name in languages of a different stock for the ring-finger. It is curious that *ā-nāmikā* lends itself to interpretation as 'inflexible' (: Skr. *nāmate* 'bows'), or as 'non-rapiens' (: Germ. *nimmt* 'rapit').³

33. Two of the fingers had Sanskrit names in *-sthas*. On the face of it, one is a superlative, *kaniṣṭhā*, *kaniṣṭhikā* 'little (finger)',

¹ The following curious nursery rhyme may be cited, apropos of the $\Delta\acute{\alpha}\kappa\tau\upsilon\lambda\omicron\iota$ 'Ιδαῖοι, priests of Cybele, who were perhaps not different from the Corybantes: "Dance, merry men, dance (bis), | Dance ye merry men, every one, | *Thumbkin* he can dance alone, | Dance, merry men, dance"—repeated in subsequent stanzas with the substitution for *Thumbkin* of *Foreman*, *Middleman*, *Ringman*, *Littleman*. Cf. Sk. $dd\check{c}a\ yu\text{-}vatdyas$ '10 maids' = fingers.

² Cf. Homeric $\acute{\alpha}\rho\iota\text{-}\delta\epsilon\acute{\iota}\kappa\epsilon\tau\omicron\varsigma$ and, in Aeschylus, $\delta\alpha\kappa\tau\upsilon\lambda\acute{o}\delta\epsilon\iota\kappa\tau\omicron\varsigma$.

³ It can hardly be doubted that Latin *nōmen* is cognate with *numerus*, both from the root *nem-/enem-*. The name was doubtless often won, as knights once won their spurs. As in the case of Torquatus, the *nomen* was a recompense, honoris causa meritum. So the Indian braves of this continent often acquired their names. We certainly feel, even now, that the name is one of our most intimate belongings. Things, places, persons still "take their names" (cf. Lat. *nuncupat*) from deeds and events. Cf. the following: All children have nicknames, and we had ours. We got one apiece early, and they stuck to us; but Joan was rich in this matter, for as time went on she earned a second, and then a third, and so on, and we gave them to her (Mark Twain's Joan of Arc, Ch. iv).

but what is *aṅguṣṭhā-s* 'thumb'? It may be from *an-: év* or *ává* 'auf' + *-gu-*: Av. **gav-* 'hand' [: **gav-* 'verschaffen'? ¹] + *-stha-s* = 'in-manu-stans'. Thus *aṅgú-li-s* 'finger' has, in the suffix *-li-*, rather a confix, cognate with *h-nas* 'anschmiegend, anliegend, geduckt'. In view of *év-γύ-s* which Liddell and Scott quite unconsciously render by 'at hand', why refuse to interpret Skr. *aṅgu-* by 'on (the) hand'? [Cf. *μεσση-γύ-s* 'mid-(hand)'].

The numeral 2-2d = left ring-finger. (?)

34. If *duo* is really a digit, it has sprung from the name of the left ring-finger. In view of the weakness of that finger *δύω*: *δύη* ² 'miseria' is a tenable derivation, or the name may be ironical (= euphemistic) and cognate with *δύναται* 'potest'. In that case *δύη*, Skr. *du-iṣ-* 'odisse', Lat. *bellum*, etc., are secondary developments from *du-* '2'.

The numeral 3-3d = left middle finger.

35. The forms *tri-s* (thrice), *tréyes* '3', *tri-stho-s* 3d are all proethnic, though the last is extant only in the Italo-Celtic branch. The digit name hardly started as *tri-s*; i. e., Reibe-finger (*tri-s*: Latin *tri-tus* 'rubbed'). In any sort of amateur massage, it is the middle finger that rubs (? scratches) most, and which, by the natural configuration of the hand, must rub most. But, as I rather think, the midfinger was named from its projecting. Thus *tri-* 'tip' will belong to the root of *τέρ-θρον* 'tip' (= 'point' of a 'borer': *terebra* 'auger' ³), Eng. *thrum* (end of a piece of flax), from a base *tr-əmo-*. The plural *treyes* '3' replaced *tri-s* 'tip', which then began to do the work of a multiplicative, 'thrice'. The form *tri-sthos* (or *tris[s]thos*?) meant 'tip-stander', and may have been the only name of the finger, possibly = *tr-í-* (loc.) 'on-tip' + *-sthos*, see § 43, on *sextus*: *sex*. When we bring **tri-sthos* 'tip-finger' into connection with Skr. *aṅguṣṭhas* 'thumb' (see § 33), the question arises whether *-stho-s* did not actually

¹ Was this the root of **gav-* 'cow' as th 'provider'? Cf. the wishing cow in Indic folk-lore.

² Here perhaps *δύ-σθηος* 'miser', Skr. *du-ṣṭhis* 'Verderbniss'.

³ The sense of rubbing (pace Walde, Wtbch., s. v. *termen*) arose when the auger of the proethnic man was relatively blunt. The root *ter-* specifically described the fire-drilling process, where "drilling" and "rubbing" are convertible terms. The sense of 'penetrate' (vb. of motion) is illustrated by Fr. *percer* (: *pertundit*).

connote 'finger'. Then Skr. *kanisthā* 'little finger', compared with O. Bulg. *is-koni* 'ab initio, *konici* 'ende' (further cognates in Fick-Stokes, Wtbch. II⁴, p. 76-77), invites definition as 'end-stander'. I recall the upright or standing position of the fingers when one is telling them off, but 'finger' was at most only a connotation of *-stho-s*. Note Germ. *stand/ständer* 'Fusz der Auerhahnen und Reiher'.

The word for 4-4th = 'fore-finger'.

36. Of the fingers, the fore-finger is notable for its activity and mobility, and if *kwe]-twōr-/-tur-* was the name of the fore-finger, we can hardly deny the cognation of Skr. *catvār-as* '4' with *caturas* 'celar, sollers' (cf. *cāturya-m* 'sollertia' and, in Epic, 'venustas')¹, even though numeral words—in this case complicated by retention of inorganic *kwe-* (see § 28, 5)—tend to lose all but their numeral significance (see Pott, Etym. Forsch. I, 63). The definition of 'potens' for *-twōr-/-tur-* is also justified by Skr. *turī-s* 'potentia, victoria', *τίρηνος* 'potentate'.

37. When the count moves to the right hand, the fore-finger is told off as 7-7th. It seems more than a little curious, then, to observe that *turañga-s* 'equus' (= celer) is also a name for the figure 7 (? "wegen der sieben Pferde des Sonnengottes").

38. In view of *añgūlis* 'finger; mentula'² (Böhtlingk und Roth, compare *δάκτυλος*; cf. Latin *digitus impudicus, infamis*); and in view of Skr. *turī* 'weaver's brush, shuttle' (cf. *κερκίς* 'shuttle, peg': *κέρκος* 'tail; mentula'), Vedic *turīpa* 'mentulae aqua' (sit venia verbis) constitutes an attest of *tur-* 'digitus'. Here note the glosses *verpus*: *δριλος καὶ ὁ μέσος δάκτυλος τῆς χειρός*, and *veretrum* (= mentula): quasi numen ignis quae <cf. *verpa*>

¹ If we will recall that the fullest form of the root of *stare* is *sthāw* we may derive the suffixes *tāti* and *tūti* as found in Latin *tempe[s]tās/tempestās* from compounds in which *-stāti-s -stūti-s* meant 'state, condition', cf. *uber[s]tas*, e. g. = 'full state, condition' (on *r[s]t*, see § 39). So Skr. *su-śhā-s* 'good' may first have meant 'gutstehend', and *μνη-σός* (abstract) 'cum muliere stans'—unless *μνη-στέβει* means 'mulierem laudans'. So *μνη-σις* (abstr.) would mean 'cum mente stans'. Thus, the *-ti-* and *tu* abstracts may also have got their start from *-es-* stems (i. e. *-es-[s]ti-*, etc.), cf. the *-esti-* and *-estu-* stems as treated by Brugmann, Gr. II. 1, p. 439, d, and § 334. Then we shall have to suppose that Lith. *augestis* 'growth' (cf. Lat. *augustus* 'grown') and Latin *tempestatas ubertas* testify to the predominance in the parent speech of *es* and *er* stems in these compounds.

² Cf. Lat. *inguen*(?), and the *σῦκον-figus* gesture (see Sittl, Die Gebärden, p. 102).

colebatur in urbe Romae. I can but derive from these the identification of finger, phallus and the fire-drill,—which may make us wonder if the phallic worship was a fire worship, too, and if the *urit-* metaphor of the Roman amorists was suggested by the fire-drill (cf. Lexical Skr. *uṣa-s* 'amator': *uṣā* 'ustio').¹

39. In Skr. *catur-thā-s* '4th', we have the continuation of a startform **kwe tur-sthós*, and in Greek *τέραπρος*, Lith. *ketviřtas*, the continuation of **kwe twer-sthos*,² in both of which, probably before the break-up of the parent speech, *rsth* had yielded *-rt(h)-*. Against this loss of *s* no a priori objection should hold (cf. Osthoff's discussion of *παρ[σ]ράδες* in IF. 8, 9, sq., and O. Ir. *tar[s]to-*, ap. Thurneysen, Hdbch., § 178). From the startforms *kwetwer[s]thos*³ and *kswēks[s]thos* 'sextus', the suffix *-t(h)os* was abstracted, cf. Skr. *pañca-tha-s*: Lat. *quin(c)tus*, *πέμπτος*. From the ordinals in *-sthos* (pre-Iranian *-stas*), in *[-s]thos* (pre-Iranian *-θas*), and the ordinals in *-tmos* (see § 2) it came about that Indo-Iranian **pratama-s* acquired an alternate form **prathama-s*. On Skr. *turīya-* '4th' see § 63.

The word for 5-5th = 'thumb' or 'hand'.

40. a) Startform *pen[kw]kwe*, assimilated from **peñg̃ + kwe*. The root-word **peñg̃* (cf. Skr. *yūñj-* 'comes' and see Brugmann, Gr.² II. I, § 86) may mean 'pangens' (= either thumb or hand 'as

¹ These glosses seem to me to clear up the difficulties as to *verpa/verpus*. The *verpus* was a phallic emblem, *praeputio retracto*, whence Catullus (who may have taken a cue from Φαλῆς, one of the Priapids) makes a *Verpus* to balance a *Mentula* (reading 47, 4 *Verpus praeposuit, Priapus ille*). Etymologically, *verpus* will belong to *δρ-παξ* (ῥ πακ-: *πάσσαλος* 'peg') 'goad, sapling', at least until a dialect form disproves the assumed *f*.

² For Lat. *quartus* the startform was *kwe[i]wer[s]thos*, cf. τετρώ-κοντα: *quadrā-ginta-*, so that the *ar* of *quartus*, from an original long *r*-vowel, furnished the *a* in the whole *quattuor* group.

³ With unoriginal *-sthos-*, picked up from *tri-stho-s* and *kswēks[s]thos* (see § 41).

⁴ I have long felt that Lat. *pro-pinquos* meant 'vor(der) Hand' (cf. *ἐγ-γύς*, § 33) and furnished the model for *longinquus* (*-inquos* not = *-απος*, see Fay, Am. Jr. Phil. 28, 413), whence *propē* (with *e* shortened by the iambic law) *propior*, modelled on *longe longior*. The superlative, *proximus*, had earlier replaced lost **neximus*: Osc. *nessimas* 'proximae' whose root was *nēk-* 'iungere', attested by German *nah* 'juxta'. The nearest relations to Osc. *nessimas* are Lat. *necessitas necessitudo* = 'connexion(s); kindred', *mihi necesse est* = 'constringor' (cf. Fay, TAPA 37, 9 sq.). A parallel root, *nedh-*, in Latin *nodus* 'knot': O. Ir. *nessam* 'proximus'.

the 'grasper'), but has the vowel color of Lat. *pēgit*, Gothic *ga-fēhaba* (cf. Brugmann, Gr.² I, 504, c). b) But if an adjective, *pēng* meant 'crassus' (cf. Eng. *thumb*¹ for the sense), and belongs with Lat. *pinguis*² (startform *pṅgū-*, cf. Skr. *pīnjū-lā-m* 'tōmentum', startform **pṅgū-lo-m*), Skr. *paj-rā-s* (startform *pṅg-rā-s*) 'crassus', originally 'compactus'. c). Or the startform was *s)pen-kwe* 'spinner' (: Goth. *spinnan.*)³

The numeral 6-6th = right thumb.

41. The complicated startform seems to have been *ksweks*-[*s*]tho-s,⁴ subsequently *ksweks*, and of these the longer form lends itself to a curiously minute analysis, viz.: *ksw-* = Gr. *ξύ-v*, O. Bulg. *sū-* 'co-'; *eks* = *εξ*, Lat. *ex* 'out'; -*sthos* = *stans*, the whole = *co-ex-stans*. Could invention have produced a better designation for the second thumb as told off in an enumeration? The identification of Skr. *angusthās* in its first part with *ἄγγύ-s* 'at hand' (see § 33) lets us even suppose that the pair *ēngu-sthos* and *ksweks*[*s*]thos existed proethnically as names for the thumbs.

42. Absolutely the only phonetic difficulty with this analysis lies in the fact that *eghs-sthos/eks*-[*s*]thos,⁵ instead of *eks*-[*s*]thos, seems to exhibit the proper guttural for the base of Lokr. *ἐχθός*, Homeric *ἐκρός* (? with aspiration lost in *ἐκροσθε*), which are morphologically frozen nominatives of the *adversus* type. But assimilation of the second to the first *ks-* in *ksweks*[*s*]tho-s is no violent assumption, cf. Skr. *śāṣ*. Cognate with *eks*-[*s*]thos 'extans' is

¹ The native explanation of *pollex*: *polleo* <with suffix from *index*> is to be given up because of O. Bulg. *pa-licī*. I explain *pollex* as *por* + *lic-s* (: *λεκροί/λικοί* 'tines') = 'fore-prong'. Then *pa-licī* will be a compound, too, cf. O. Pruss. *pa-gaptis* 'Bratspiess', Lith. *pa-žastis* 'achselhöhle'. Further cognates, when we reckon with the use of the finger in trading and bidding (cf. Lat. *liceri digito*), in *pollicetur* and (mihi) *licet*.

² I note the curious Latin gloss *pinguis* 'uliginosus', i. e., 'sticky' (? : Skr. *pañka-s* 'uligo').

³ For the *pollex* as a 'spinner' see Catullus 64, 313 and Friedrich's note ad loc.; and cf. Grimm's tale of the Drei Spinnerinnen. The use of the *pollex* of both hands is shown in the picture reproduced in Schreiber's Atlas, pl. LXXV, no. 9.

⁴ Note *ξέσθης* (if original, = 'sechstel'): Lat. *sextus*, with the confix variation -*sthā-s*: -*stho-s*, and cf. § 24 a. The x- of Av. *xšvaš* '6' may be inorganic.

⁵ I have written *gh*, following Wackernagel in KZ. 33, 40 (see also Prellwitz, s. v. *έξ*), whereas Brugmann (Gr. Gram.³, § 79, 5; cf. Kvg., § 598, and Walde, s. v. *ex*) writes *ēghs-dhos* for the startform of *ἐχθός*. But only *gh* suits the comparison of Lat. *hostis* (see below) with O. Bulg. *gastī*.

Lat. *hostis* from *e]ghos-sthis* (see Fay, Mod. Lang. Notes, 22, 39)—a startform that is raised above doubt by the proper explanation of *ἐχθρός* 'inimicus', which is to be derived from *egh[z]-tros*: Lat. *exterus* (cf. also on *terrestris*, § 12). Keil long ago saw (Herm. 25, 601) that *ἐχθρός* was cognate with Lokr. *ἐχθός*, and this cognation is not only "conceptually appealing", but does not "go to wreck on *ἐχθομαι*, *ἐχθίων*, *ἐχθιστος*" (pace Wackernagel, l. c., p. 41). Of these, the two last are based on a locative *egh[z]dhi-* 'extra' (cf. §§ 21-22), while *ἐχθομαι*, as *ἀπ-ἐχθάνομαι* shows, is a *θo*-class verb (cf. Brugmann, Gr. Gram.³, § 355 and 4), unless we satisfy ourselves with an analogical explanation as follows: *ἄχθος* 'labor, dolor': *ἐχθος* 'odium' :: *ἄχθομαι*: *ἐχθομαι* (cf. also *αἶθος*: *αἶθω*). [Cf. Cicero, N. D. 2, 158, *canum odium in externos*.]

43. The form *ksweks* was of analogical origin. The previous number, *penkw-kwe*, under the influence of *ksweks[s]thos*, developed a form *penkw(e)[s]thos*, in Skr. *pañca-tha-s* and Latin *quinctus*: *πέμπτος*,—whence *ksweks*, shortened to the rhythmical balance of *penḡ*, which is to assume that the form *penḡ* was in existence, without the attached *-kwe*. The influence of 7th and 10th was also felt (see § 54).

The numeral 7-7th = right fore-finger.

44. The startform *sept-m* I define roughly as 'toucher', or perhaps as 'binder'. It is derived from a base rather nearly attested by *ἄπτε-ται* 'tangit, tastet', less immediately by Lat. *sapit* 'tastes'. For a somewhat detailed study of the ultimate root *sēp-/sāp-* see Fay, Am. Jr. Phil. 27, 306-309.¹ Perhaps *sept-m*, like *λιχάνος* 'fore-finger' (from 'licking'), meant 'taster'.

45. Allusion has been made already (§ 38, fn.) to the use of a finger in obscene gesture, and any small street urchin to-day is apt to know a simple gesture, far less subtle than the *σῦκον*-gesture of the Greeks, in which the fore-finger of the right hand, acting with the other hand, gesticulates more crudely what the Greeks managed with either thumb and the adjacent fingers. Actual obscene connotations of the root of 4-4th have already been pointed out. So I think that *sept-m* 7-7th may be admitted as a cognate of Latin *sōpio*² 'mentula' (on which see

¹ Av. *hap-* (Bthl. Col. 1764) 'holds' attests an applicable development of meaning.

² With *sōpio* cf. for the stem Skr. *niṣṣapín-* 'salax'; for the sense, the name of the Greek God—if he was Greek, *Πρῆσπιος* (= "Prae-Sopio"), with

Friedrich, ad Catull. 37, 9), cf. Skr. *sāpa-s*, same meaning, and *ὄπλον* (also generalized to 'tool, implement'), and perhaps Lat. *pēnis*, etc., with a euphemistic inversion (? tabu) of *sep-* to *pes-*. One guesses that the primary sense may have been something like 'borer'.¹ In Homer, *ὄπλα* are the weapons of offense, the bolt of Zeus (Batr.), but also the hammer-tongs-anvil of the smith. At Λ 483 ἀμφ' . . . ἔπον = 'darted round'; and at Η 316 ἀμφὶ θ' ἔπον is what they did to the sacrificial ox after flaying it, and before dividing it up. What the modern butcher does, after getting the sides of his slaughtered ox flayed in such a way that the carcass appears to lie on a rug of its own skin, is to truss or gambrel the carcass, i. e. hoist it up on a gambrel or stiff rod that has been inserted under the ham-strings to hold the hindquarters apart, and the one verb 'to gambrel' does duty for both hoisting and trussing. So I conclude that ἀμφί-επον meant 'they gambrelled' <and hung up by the two hind-quarters>. In the Celtic languages **sa[p]iros* (cf. Fick-Stokes, Wtbch. II⁴, p. 288) 'artifex' is used of the joiner and stone-quarrier, and if one has ever observed any quarrying, he will know the use of wooden pegs in breaking off the stone. All of this justifies the more precise definition of the root *sēp-* by 'to use pegs', cf. Lat. *sēpes* 'stockade' (made of sticks or pegs).²

46. After this demonstration of meaning for the root *sēp-*, I think we may feel some confidence in defining 7-7th as peg-finger. But I would really start with *sep-tēmos* = 'peg-most, awl-most'—or 'dig-most', applied to the nail perhaps, which

vocalism as in Lat. *pro-sāpia* 'progenies'—the "fruit of the loins", Skr. *sapitvdm* 'Gemeinschaft'. For the signification, cf. OHG. *fasel* 'progenies': MHG. *visel* 'sopio'.

¹ The sex metaphor has never been lost to sight in giving names to all these tools [as well as to darts, swords, etc.], e. g., in 'male' and 'female' screw-threads.

² I present in very brief abstract the scheme of the article in Liddell and Scott, to exhibit the clarity brought into the definitions of ἀπτω by considering them in the light of peg-finger. I. 1, Od. 21, 408, pegs a string to a lyre; Od. 11, 228, pegged (= fastened on or with a peg) a noose to a beam; [2, to wrestle = clinch with], II a) seize with the hands (fingers = pegs) or teeth (cf. Eng. peg-tooth); b) strike with spears (= longer pegs); [2] generalized in Attic = incipere; [3] attack, cf. Aristoph. Lys. 365, ἀψαι μόνον τῷ δακτύλῳ = pete (tange) solum digito; [4] general = touch, i. e. affect; [5] grasp with the senses; [6] have intercourse with a woman (cf. *sopio*); [7] acquire; B. I. 'to kindle a fire' <by use of the boring peg, that is>.

was more and more of a tool, the nearer we approach man before tools. For the sense of 'nail' cf. ὀπλή· ὄνυξ κτήνους, ἄλλοι ἐπὶ ποδῶν ἀνθρώπου¹ ἢ χηλή. On the analogical origin of *sept-m* see § 54.

The numeral 8-8th = right middle finger.

47. I assume *ōk-dw-oyos* = 'tip-2-goes' (cf. colloquial *go* = 'time, turn' in playing a game) as the startform for Gr. ὀγδοος, and the startform for ὀκτώ was **ōkḗd(w)ōw*, with the first *w* lost by dissimilation. The startform with surds, *ōkṭō(w)*, resulted from a proethnic assimilation, in point of voicelessness, between *gd* and the *pt* of *sept-m*. The inter-association of 6 and 7 needs no further attest than a reference to El. ὀπτῶ, Arm. *ut* (see Brugmann, Gr.³ II, 2, § 12).

48. For *ōk-* 'tip' cf. Umbr. *oc-rem* 'montem', Lat. *medi-ocris* 'mid-height'.

49. The Latin numeral *octāvus* is due to *prāvos* (startform *pṛwo-s* = Skr. *pūrva-s*) which, lost in the sense of 'prior', has survived in the sense of 'froward'. It had beside it **prāmos*, which survives in *prāndium* (out of *pramom ediom*). Note the corresponding pair *primus* and *privus* : *prius*.

The numeral 9-9th = right ringfinger.

50. The startform *newenos*, whence Latin *nonus*, = 'nicht-gewinnend' (cf. on Skr. *ānāmikā*, § 32). The name was derived from the relative inflexibility and weakness of the finger in question. The startform *newn*—also *ēnw*, the result of alliteration with *ōkṭō(w)*—is analogical with *dekṃ* '10' (see 54).

The numeral 10 means 'end'.

51. I follow Miss Stewart in treating the startform *dē-km(t)*—as a compound, and essentially for its definition, '<zu> ende'. In *dē-* I see the preposition found in Greek -δε 'zu', and phonetically the clearest survival of the root of -*km*—is found in *κεμάς* 'pricket', a young deer named from his budding tines or horns. The right little finger, as the last of the series, was also a 'tip', an

¹ I take this occasion to add to my explanation of ἀνθρώπος from ἀντρο-+ ὤπος: Lat. *sēpe* 'hedge, enclosure' (cf. Am. Jr. Phil. 27, 212), the following entry in Hesychius which sheds light on the vocalism of *sēpe*, viz.: ὀπλίας. (lege ὀ-) Λοκροὶ τοὺς τόπους ἐν οἷς συνελαίνοντες ἀριθμοῦσι τὰ πρόβατα καὶ τὰ βοσκήματα; cf. *praesēpe* 'fold, pen'. The so-called Treasury of Atreus illustrates the high development of cave-dwelling among the Greeks.

'end'. Gothic *hindumists* (cf. *supremus* 'topmost' and 'last') 'hindmost' attests a "superlative" *hem-tmmo-*.

52. Out of composition, note Skr. *śām-* (indeclinable) = (sumum) bonum (cf. *τέλος*), comparing for the relation of meaning *λοιστός* 'ultimus', but *λῶιον* 'melius' (res melior). Thus *hem-* seems to mean 'finis; summa pars; optima pars'.

53. I suppose *-km(t)*, with weak grade due to its post tonic position, to have been a verbal noun = quasi 'cessans' ('quod extat'), parallel with *hmtó-m* 'cessatum, finitum', which was used for the then ultimate number *hmtó-m* 'hundred'. It was not vowel gradation, but the omission of the now useless *de* 'to', that produced **triya kónt-a(-ə)* = 'three ends' (i. e. end fingers).¹

54. And now a brief indication of the levelling that took place in the startforms. The interplay of 7-7th, *septmmus* (*sep-tmos > seb-dmos*) 'dig-most', or rather 'bore-cutting', (cf. my analysis of *κέρπομος* as 'snip-cutting, shear-cutting' in Cl. Rev. 20, 65, which was prior to Prellwitz, Wtbch.²) with *dekē* 'zu-end(e)' (= 10) produced *dēkmmos* 'zu-ende-meist' and contrariwise *septm*. The same levelling in *newnmos*: *nēwn*. Cf. also the clipping of *ksweks(s)thos* to *ksweks* on the analogy of *penēg* (§ 43). The *deka* type is earlier than the *decimus* type, having arisen by adjectivization of *dekēmt*, which I suspect ought to be written *dehēmt* (pace Baudouin de Courtenay, IF. 25, 77, sq.),³ to account for the sandhi loss of final *t*. By misdivision of *dehēmt-to-s* the *tri-tos* type arose. The type **(de)hēmt(t)-sthos* seems also attested by **τριακστός* whence, with assimilated vowel, *τριακοστός*.

The Comparatives in *-iyōs-*.

55. As Skr. *yāj-i-ṣṭha-s* meant 'sacrificare (in)stans', so *yaj-iyāñ-s-* meant 'sacrificare-iens', and *nediyāñ-s-*, *ἀγχιών* meant 'in-sedem-iens' and 'prope-iens', cf. Lat. *pri-(y)or* 'prae-iens'. The comparative value may have originated in a word like *prior*, cf. *superior* 'super-iens', etc. The locatives, locativals and infinitives stood before the comparative suffix in all the

¹ It is due to Miss Stewart to remark that her fn. 3 on p. 243 might be thus expanded, viz.: to interpret *newndekm* 9-10, as the clausula of the digital singsong 'nowontoend', i. e. *new* 'now', *n* (: *év*) 'on', *de* 'to', *km* 'end' subsequently divided as *nēwn* *dēkm*.

² So I have tacitly assumed (see § 39) that there was enough consonancy left in *τ* to produce *-st-* from *-st-*.

grades proper for such adverbials and locativals. The weakest of all forms of prior member is supplied by a word like Skr. *pānyas-* 'mirabilior' wherein a suffixless infinitive *pan-* (cf. the noun locative *ran* 'in proelio', RV.) 'mirari', combined with *-yas-*, has developed the sense of 'coming <for others> to admire', i. e. 'coming to an admiring'.¹ However, *pānīyas-* and *pānya-* are equally frequent. So the stem *sānyas-* 'senior' in its 3 Rig-Veda uses is always contrasted with *navya-*² (not *navyas-*), which again seems to show the original indifference as between the suffixes *yo-* and *yos-* (*yes*).

56. In Sanskrit *pūruva-* and *pūruvd-* 'prior' there is no trace of a comparative suffix, properly speaking. I account for these words, so accounting for that fact, as follows: (1) by setting up an abverbial base '*pūru-*'³ 'im vorne' [cf. for the *u* Gr. *προρεύ-ει* 'pro-credit, prae-credit', *πρύ-ταυς* 'prae-tendens' (= pro-poser, cf. Lat. *consules referunt*), Thess. *προῦ-τος* (Brugmann, Gr.² II. 2, p. 52), Goth. *fráuja-* 'herr'], adjectivized in Skr. *pūru-a-s* by an *o-* suffix (cf. on Lat. *prāvos*, §49), but compounded in *pūru-yá-s* 'prior' with *-yo-s* 'iens'.

57. With this interpretation of *pūru-yá-s* as 'prae-iens', it will be profitable to recall that Streitberg (Urg. Gram., p. 106) derives Goth. *fráuja* from *proū-ien-* "Herr, eig. der Vordere, eine Komparativbildung". A comparative formation it is not, but it is a compound that, by virtue of its intrinsic meaning, became an ordinal, suitable for use in a dual comparison or contrast; and if we wish to justify the use of a word meaning 'going' to indicate the ordinal relation, let us but cite from Macbeth, "stand not upon the order of your going". It happens, too, that the startform *proū-yen-* is amply vindicated in

¹ In Am. Jr. Phil. 15, 221, I illustrated the shift of voice in the infinitive as due merely to the indefiniteness of its subject. So in the last rendering, the noun 'admiring' gets its subject from the context.

² As noted above, apropos of *ὁπλότεροι* (§7 fn.) I suppose that the *seniores* were a division of the population, the middle-aged, men of family and position, patriarchs, to whom the property of the tribe, as unto this day, chiefly belonged: cf. Skr. *sān-i-ṣṭha-s* 'am meisten gewinnend'. This unites *sānyas-* with the root *san-* 'to win', as Osthoff did (see ap. Walde, s. v. *senex*), but with a different semantic development. Nor did the Romans ever altogether confound *senior* with *maior natu*. In Fr. *sire*, *sieur*, Ital. *signor*, 'senior' has retained a sense it doubtless never altogether lost.

³? With *u* a deictic particle (cf. Brugmann, Gr.² II. 2, § 185, 2).

Greek, most clearly in the word ὑπερίων, an epithet of the sun as the 'over-goer', a formation nearly related with Lat. *superior*.

58. We now have before us the pair from which we most easily approach the analysis of the comparative confix. In ὑπερίων (cf. Ἀμφίων; Ἀμφίος) we have a combination of the locative ὑπέρ (cf. Skr. *upāri*) 'supra, super' + a participial ἵεν-, or possibly -yen-, if we allow that proethnic locativals in -i- had the same anceps quantity as Avestan locatives. In *superior* we have the same *s-uperi* + a participial ἵyes- 'going', of the type of Skr. *tarás-* 'speeding', *ψευδής* 'lying, a liar'. The interaction of the type represented in *superior* (-ἵyes-) and the type represented in ὑπερίων (-ἵyen-) resulted in the syncretic confix that we find in Sanskrit -īyān-s and, in reversed order, in Lith. (-y)ēs-n-i-.

59. So the interaction of the -es- and -en- stems represented in Skr. by *fbhvas- fīkvas* on the one hand, and by *fbhvan- fīkvan* on the other (cf. also *ῥbhū* and *fbhva-*), is responsible for the neuter plurals in -āñsi and, particularly in view of the fact that *fbhvas-* and *fīkvas-* (cf. also *fīkvā-*) both mean 'gnarus, sciens, sollers', for the perf. ptc. active in -vāñs-, cf. ἰδηδών: ἰδηδός.

60. In the Gothic comparatives in -iz-an- we have the blending of *y-es-* (so divided because *y* is the root-part and -es- the stem-part) and *y-en-* into *yes-en-* (cf. Lat. *itineris*)—subsequently reduced under accentual conditions to the weak grade -is-en.

61. Morphologically, to use Sanskrit by way of illustrating the primitive conditions, *rājati* 'regit': *rājān-* 'regens, rex' justifies *īyate*: **īyān-*, *īyati*: **īyān-*; and *āya-te* 'it': *āyas-* (inf. *dyas-e* 'ire') justifies *īyate*: **īyas*, *īyati*: **īyas-*. Similarly, *dhāti* 'facit': *-dhas-* quasi 'factio' justifies *yāti* 'it': **-yas-* quasi 'itio'. In Avestan, though only -yas- not -īyas- seems attested for comparatives, we have the "suffix" -ayas- in the three words *āsy-ayā* 'ocior', ¹ *tāš-ayā* 'fortior, pinguior', irregular for *tāšyā* (superlative *tanči-šta-*), ² *masyayā* μάσσων.³

¹ Note how, without any assumption of analogy (see § 22), *ocior* may be explained as *ōk(u) + īyōs-* 'swift-going'.

² This irregular form *tāšy-ayas-* is a waif, morphologically precious, for it retains in the compv. the locative infinitive form found in *tanči-šta-* (*tanči-* = 'ad compactionem'): Skr. *tandkti* 'coagulates' (on *īy-/či-*, see Bthl., Gr. Ir. Phil. I, § 7).

³ Av. *masy-* from *makī-* has the vocalism of μάκ-ρός, but is a locative (see § 23) in -i- to an *es-* stem (cf. *μῆκος*). Note Lat. *maci-lentus* and *macies* ('lean' from 'long').

62. For the compounding of the stem- *īyen-/yen-* with locatives, Homer furnishes some very clear examples.

a) *ἰθυπτίων* 'in straight-flight-going' (of a lance), *ἰθυπτι* (?-τ) being morphologically identical with the *nedi- upabdi* type (see § 21).

b) *κυλλοποδίων* 'on lame-foot-going' (of Hermes).

c) *Ὠρίων* (later to emerge, but more archaic, *Ἄρτιων*) = *māne- iens*, from a locative *ō[w]s-rr-i* (stem cognate with *aurora*, perhaps; more certainly with Skr. *usrā-s* 'mānius' *αἰριον* 'morgen'; the *ō-* vocalism justifiable by *εὔει* 'urit'). Orion was the huntsman, starting forth at dawn (cf. Grattius, Cyn. 1, 223), but also, as the lover of Aurora, the 'goer to dawn', the 'Aurora-Begeher'.¹ On *Ὠρίων*, see § 57.

d) In Latin, *laniōn-* 'butcher' may be looked on as a quasi comparative to *lanista* (§ 24 a). The word, though late to appear, is legal, and its antiquity is proved by the derivative *laniēna* 'butcher-shop' (Fay, AJP., 28, 415).

e) The form *σκορπίων* emerges rather late in Greek as the name of the constellation, and may be due solely to the influence of *Ὠρίων*, *Ὠρετίων*, but its suffixal relation with *σκορπίος* reminds us of *lanio*: *lanius*. We may explain *σκορπ-ι-* as a locative, cognate with Lat. *corpus*, Av. *kəhrp-* (: a root *sker-p-*), and we may etymologically render *σκορπίος/σκορπίων* by 'in corpore (= ventre) iens'.

The Sanskrit ordinals in -īya-.

63. After what was said of Skr. *pūrvyā-s* 'prior' (§ 56), the derivation of the *-īya-* of *turiya-* '4th' from *-īyo-* 'going' is a mere corollary. I take *turiya-s*, from its doubly reduced vocalism (*kwtur* in Av. *ā-xtūirīm* 'quater': *tūirya-s* 'quartus'), to be quite an early form in its origin. Perhaps [*kw*]tur-i- + *-īyo-* was combined at a time when it was felt to mean 'at <the telling off of> the fore-finger going'. But whether this analysis be too minute or not, I explain *turiya-s* as meaning 4-4th-goer, and as the source of **tri-tīya-s* 'tertius', i. e. **tri-to-s* '3d', influenced by

¹ The following data, extracted from Kuentzle's article on Orion in Roscher's Lexikon, meet their explanation by popular etymology—"disease of language", in short. (1) For a brief period of the year the constellation Orion precedes the dawn—is thus the 'dawn-comer'. (2) Being blinded, Orion restored his sight by going to meet the sun—again a 'dawn-comer'. (3) Orion, the 'dawn-comer', is carried off by Hemera, the day.

the ending of *kw]turiyo-s*.—The type of *Quin[c]tus*: may be later than of *Quinctius* (see § 64).

64. The word *newyo-s* 'new' is, like Skr. *pūrvā-s*, a compound, and might have meant 'now-coming'—of a fresh arrival. Then it was not formed on *nēwos*, but may well be prior to it, as *pūrvā-s* may be prior to *pūrva-s* (§ 56). On the other hand, as we have in Sanskrit both of the confixes *-ga-* and *-gama-* from the root *gam*, so we may admit beside *ne-w^{nnos}* 'nicht-winnend' a *newo-*, designating an unproductive member of the community, in opposition to the "seniores" (see § 55, fn.).

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Addendum to p. 405, fn. 3: For the interpretation of ποταμός as a "superlative" cf. Aesch. Pers. 487: Σπερχειδς ἄρδει πεδίων εὐμενεὶ ποτῶ.

Addendum to § 5: Gr. παλαι-τερος is formed directly on the adverb πάλαι, as πρό-τερος on πρό, but μεσαι-τερος clearly admits of analysis as 'in-the-middle-faring', and μεσαι-τατος as 'in-the-middle-stretched' (see on ἰθύν-τατος, § 3). Homeric παλαι-φατος and μεσαι-πόλιος seem quite unlikely to have exerted any special analogical influence on these "comparatives". Further note σχολαί-τερος 'at-leisure-faring', which contains in its prius a locative of σχολή (: Lat. *segnis*, ἰσχανῶ and ἰσχομαι 'moror', cf. σχέδην and see Fay, IF., 26, 37, fn. 3). Homeric γεραί-τερος similarly contains in its prius a locative to Skr. *jarā* (stem *jarāy-*, cf. *jari-mdn-*) 'senectus'. For *jarā*, it is mere assumption to assert secondary development from *jards-*.—The corresponding adjectives in -αῖος are compounds of locatives + *yo-s* 'going', e. g. σχολαῖος 'at-leisure-going' (cf. *Müssiggang*).

III.—THE TERMINATION *-κός*, AS USED BY ARISTOPHANES FOR COMIC EFFECT.¹

After the Persian wars Athens abandoned her former isolation and sought a wider acquaintance with the outside world, having been roused to vigorous thought and action by her encounter with the Mede. This contact with foreigners, her intercourse later with the other members of the Delian Confederacy, and in particular her widely extended commercial relations enlarged her intellectual horizon and quickened her intellectual life. The result was the so-called "New Culture" of the latter half of the fifth century. Of the influences from without the most potent for the stimulation of thought was the Ionic and Italic philosophy that was imported from across the seas. Moreover, Anaxagoras, Parmenides, and Zeno visited Athens in person, and left the impress of their doctrines upon the city. Following close upon these theorists and speculative philosophers came the sophists, the practical teachers of education, Protagoras, Prodicus, Hippias, Gorgias, and others, who in response to a demand of the times for a higher mental culture than that given in the schools professed to furnish practical instruction of a kind that would fit men for every sphere of life, but especially for public life. Because of the sovereign power of speech in the law-courts, senate, and popular assembly, and the supreme value of the gift of eloquence as a means to success, this training consisted largely in teaching the art of public speaking. With ultimate triumph as an inducement, the higher education became a craze, particularly among the young men of means who flocked to the new teachers: witness the youthful company gathered around the sophists at the house of Callias in Plato's *Protagoras*, and the eagerness of the high-born Hippocrates to meet Protagoras, as

¹ There is one monograph on the subject of *-κός*, viz. Das Suffix *κός* (*ικός*, *ακός*, *υκός*) im Griechischen. Ein Beitrag zur Wortbildungslehre. Von Dr. Jos. Budenz. (Göttingen, 1858), but being a study in morphology it has contributed little to the present paper, which is a continuation of the author's *Comic Terminations in Aristophanes and the Comic Fragments. Part I: Diminutives, Character Names, Patronyms.* (Baltimore, Murphy, 1902).

shown by his early morning visit to Socrates whom he aroused from sleep before daylight and begged for an introduction to the great sophist.

The "New Culture" brought with it an increasing use of derivative adjectives in *-κός* (usually *-ι-κός*). In the early literature such words are rare: Homeric *παρθενική* occurs also in Hesiod, two of the Homeric Hymns, Alcman, Pindar, and Bacchylides, and besides this the only other words, exclusive of derivatives from proper names, are *ὀρφανικός* (Homer), *βαρβαρικός* (Simonides), *μουσικός* (Pindar), and *παιδικός* (Bacchylides).¹ They become more numerous in Aeschylus (12 examples). When the influence of the philosophers and sophists began to be felt in Athens, just those writers who were most affected by them in other respects show relatively the largest use of *-κός* formations. Compare, for example, Sophocles and Euripides who died the same year: the one, orthodox in religion, of a calm, tranquil mind that was apparently undisturbed by the problems of philosophy; the other, not bound by tradition but deeply imbued with the scepticism and rationalism of the times. Now, while Sophocles uses only 8 adjectives in *-κός*, Euripides has 24.² Take for further comparison the history of Herodotus with its quaint stories and "running" style, and the critical work of the philosophic Thucydides which shows in its periods the influence of the rhetoric of his day. Though separated by only two decades, Herodotus employs 13 and Thucydides 38 words in *-κός*. Again, Isocrates the most illustrious of the disciples of Gorgias has 55 such forms, while Isaeus whose ornamental figures of language are few uses only 7 forms in *-κός*, and three of these are in one of the latest of his speeches, the seventh, which is noteworthy as having something of the epideictic style and embellishment of Isocrates.³ Three others occur in short fragments (fr. XLVI) of only two or three words found in Pollux, so that there is left but one word in *-κός* in the remaining eleven extant orations of Isaeus, not counting the seventh.

¹ The MSS. give also *κασωρικός* Hippon. 68 and *σκυβαλικός* Timocr. 1, 6.

² This count covers the fragments too. Derivatives from proper names are not included in any of these statistics. The difference in bulk of the two authors must be kept in mind, but the exact effect of this difference is indeterminate. No account is here taken of the number of times the same word recurs, that is, the sum total of all the occurrences in each author.

³ Cf. Blass, *Att. Bereds.* II 499, 513 sq., 555.

Philosophy is the peculiar sphere of these adjectives in *-κός* and their adverbs. Plato has 347 of them in the dialogues accepted by Christ (391 according to Ast's lexicon), and Aristotle between six and seven hundred. The extant fragments of the early philosophers and sophists do not justify us in attributing the sudden prominence in literature of this class of words to the example set by some one individual of commanding influence.¹ It is due rather to the increased intellectual activity of the age and the consequent need of additional means for the expression of thought. The speculations of the philosophers and the growing tendency toward logical analysis demanded a more extended vocabulary.² The suffix *-κός* was among the available material which the language already possessed within itself, and, though before used comparatively little, it had great possibilities of productiveness, as its popularity in philosophic discourses and its free use in postclassic times prove.³ Plato and Xenophon have in common 27 words in *-κός* that do not occur in the extant literature before their time so far as the Thesaurus shows, and Plato alone uses about 200 more that are not found in any earlier writer. In Campbell's list of 56 words from the Sophistes and 78 from the Politicus that are not used again by Plato, 44 in each group are words in *-κός*, and of this number 41 in each dialogue⁴ are not found in the previous literature.

¹ Parmenides, Zeno, Anaxagoras, and Diogenes of Apollonia, all of whom came to Athens, have none of these words in their fragments. Protagoras, Prodicus, and Gorgias have one or two each, and Democritus, Philolaus, and Archytas from six to nine each. The Hippocratean tract on the art of medicine, entitled *περὶ τέχνης*, which Gomperz ascribes to Protagoras, has nothing more than the word *ἱγτρική*. The only passage in which there is a suggestion of the heaping up of *-κός* forms is Philolaus fr. 11 (Diels), one sentence of which is *γνωμικὰ γὰρ ἃ φύσις ἃ τῷ ἀριθμῷ καὶ ἡγεμονικὰ καὶ διδασκαλικά τῷ ἀπορομένῳ παντὶ καὶ ἀγνωσμένῳ παντί*.

² A long list of derivative and compound words which may be assumed to have come into use shortly before Plato's time from the fact that they occur in Plato and no earlier writer, is given in Jowett and Campbell's Republic of Plato II 263-279, where Campbell remarks, "This effervescence of language is naturally correlated to the stir and eager alacrity of thought which the sophists set in motion and to which Socrates himself contributed."

³ Budenz, on p. 7, estimates the total number of *-κός* forms in Greek to be about 2000. This number apparently includes derivatives from proper names also.

⁴ Many of them are used to designate various *τέχναι*, since an effort is made to arrive at definitions of the sophist and statesman by the process of division and subdivision.

Though the entire literature is not preserved for comparison, these facts nevertheless show that the language was very materially enriched in this respect by the incoming of philosophic thought, and that the sudden and extensive use of the termination -κός is directly traceable to the Greek philosophers and sophists as a class.

Croiset characterizes Xenophon as "a perfect specimen of the καλὸς καγαθός, of sound, well-balanced mind, judicious, not over enthusiastic, obedient to reason, thoughtful of good order and harmony, and as highly educated as was possible for a well-bred Athenian in the time of the sophists and Socrates".¹ It is interesting to note the effect that the "New Culture" produced on this typical Athenian of the early part of the fourth century, as regards his use of words in -κός. He employs an unusually large number of them, about 136; he has one-half of this number, i. e. 68, in the *Memorabilia*, his most important work dealing with matters of philosophy, 36 in the *Oeconomicus*, and 40 in the *Cyropaedia*,² both of the latter numbers including, of course, some words already counted. Sauppe's *Lexilogus* shows that 48 words in -κός, or 35 per cent. of the author's complete list of such words, occur only once in Xenophon, and that 9 of these are found seldom, if ever, in other authors—figures which indicate that he sometimes went out of his way to use them. And not only has he many, and often unusual, words in -κός in his works, especially in those that relate to Socrates, but he occasionally crowds several into one passage, as, for example, *Mem. I, 1, 7*:

καὶ τοὺς μέλλοντας οἴκους τε καὶ πόλεις καλῶς οἰκῆσειν μαντικῆς ἔφη προσδεῖσθαι· τεκτονικὸν μὲν γὰρ ἢ χαλκευτικὸν ἢ γεωργικὸν [ἢ ἀνθρώπων ἀρχικὸν] ἢ τῶν τοιούτων ἔργων ἐξεταστικὸν ἢ λογιστικὸν ἢ οἰκονομικὸν ἢ στρατηγικὸν γενέσθαι, πάντα τὰ τοιαῦτα μαθήματα καὶ ἀνθρώπου γνώμη αἰρετὰ ἐνόμιζεν εἶναι.

and *Mem. III, 1, 6*:

Ἄλλὰ μὲν, ἔφη ὁ Σωκράτης, τοῦτό γε πολλοστὸν μέρος ἐστὶ στρατηγίας· καὶ γὰρ παρασκευαστικὸν τῶν εἰς τὸν πόλεμον τὸν στρατηγὸν εἶναι χρὴ καὶ ποριστικὸν τῶν ἐπιτηδείων τοῖς στρατιώταις καὶ μηχανικὸν καὶ ἐργαστικὸν καὶ

¹ *Abr. Hist. of Gr. Lit.*, p. 313, Eng. trans. Cf. *Id.*, *Xénophon, son caractère et son talent*, p. 8 et suiv., 251.

² In der *Cyropädie* führt er mit Vorliebe geistreiche Gespräche ein, u. s. w. Blass, *Att. Bereds.*². II 476.

ἐπιμελῇ καὶ καρτερικὸν καὶ ἀγχίνου καὶ φιλόφρονά τε καὶ ὤμόν, καὶ ἀπλοῦν τε καὶ ἐπίβουλον, καὶ φυλακτικόν τε καὶ κλέπτην, καὶ προετικὸν καὶ ἄρπαγα, καὶ φιλόδωρον καὶ πλεονέκτην, καὶ ἀσφαλῆ καὶ ἐπιθετικόν, καὶ ἄλλα πολλὰ καὶ φύσει καὶ ἐπιστήμῃ δεῖ τὸν εὖ στρατηγήσοντα ἔχειν.

See also I, 2, 5; IV, 3, 1; Oec. XII, 19; Hipparch. IV, 12; V, 2, 5, 12-15; and Isocr. II, 24; IX, 46 (paromoiosis).

This influence of the philosophers and sophists in fostering a wide use of forms in *-κός*, which is so strikingly shown in Xenophon's writings, manifested itself much earlier among the rich Athenian youths of the last quarter of the fifth century who followed and imitated the new teachers. Like words in *-ιστ* in English, the *-κός* formations had a learned sound, and, moreover, gave the young men an opportunity to display their newly acquired culture. Hence these forms came to be very much in vogue in fashionable society, and were then affected by a wider circle of people. Aristophanes ridiculed the practice by crowding eight remarkable adjectives in *-κός* into four consecutive verses in the *Knights* (1378-81):

ΔΗΜΟΣ. τὰ μεράκια ταντὶ λέγω, τὰν τῷ μύρῳ,
ἀ τοιαδὶ στωμύλλεται καθήμενα
σοφός γ' ὁ Φαίᾱξ, δεξιῶς τ' οὐκ ἀπέθανεν.
συνερτικός γάρ ἐστι καὶ περαντικός
καὶ γνωμοτυπικός καὶ σαφής καὶ κρουστικός
καταληπτικός τ' ἄριστα τοῦ θορυβητικοῦ.

ΑΛΛΑΝΤΟΠΩΔΗΣ. οὐκ οὐν καταδακτυλικὸς σὺ τοῦ λαλητικοῦ;

These sentences were written nearly half a century earlier than the passages from the *Memorabilia* quoted above, at a time when Sophocles was writing his greatest plays, Herodotus had probably just passed away, and Plato was only three years old, and consequently the effect of piling up so many forms in *-κός* at this early date was much more telling. Previously in the *Banqueters*, which contained a criticism of the new kind of education furnished by the sophists and hence was similar in this respect to the *Clouds*, Aristophanes (fr. 198) had held up to ridicule other newly coined words used by a follower of the new teachers, and had assigned each of the innovations to its proper source, viz. *σορέλλη* to Lysistratus, *καταπλιγήσει* to the orators, *ἀποβύσεται* (conj.) to Alcibiades, and *καλοκάγαθεῖν* to Thrasymachus or one of his sort. Note further that Strepsiades in conversation with the

Clouds longs to be *εὐρησιεπής* (447), that the *ἀδικος λόγος* says that he will shoot the *δίκαιος λόγος* dead with *ῥηματίοισιν καινοῖς* (943, cf. Plat. Theat. 180 A), and that Cratinus (fr. 226) jokes about the *ἀργυροκοπιστήρας λόγων* in his Trophonius.

Another factor enters into Aristophanes' caricature (Eq. 1378-81) of the philosophers and sophists and their imitators for their excessive use of the termination -κός. It is that he applies most of these adjectives to persons, whereas they are restricted almost entirely to inanimate objects in the previous literature that has survived, and used but rarely, if at all, of persons, before the incoming of the new teachers.¹ The Homeric use of *παρθενική* and *ὀρφανικός* differs in meaning from the later usage (cf. Monro, Hom. Gram., p. 110), and cannot be counted. Aeschylus, Sophocles, and Herodotus have no example,² while Euripides and Thucydides, who through the influence of the philosophers and sophists employed a comparatively large number of -κός words, show the same influence in that they have some instances of this personal use. Barring *πᾶσαι παρθενικαί* Electr. 174, a Homeric reminiscence, and *ξενικούς ἰκτῆρας* Cycl. 370 (cf. *ξενικῶν* 366) where the text has been variously emended, the only examples in Euripides occur in the case of the word *μουσικός*, viz. *μουσικώτεροι λέγειν* Hipp. 989 and *τὸν μουσικώτατον Ἀμφίωνα* fr. 224. Thucydides has two examples in speeches, *πολεμικοί* I, 84, 3, and *θεῶν τῶν ξυμμαχικῶν* III, 58, 1, and two other words, *πατρικὸς ξένος* VIII, 6, 3, and *ναυτικοί* I, 18, 2; 93, 3; VII, 21, 3. Over against these exceptions, the two authors combined furnish more than 300 examples of the non-personal use of -κός derivatives from appellatives. Thucydides, however, wrote his history after the appearance of the Knights (424 B. C.), and the Antiope to which Nauck assigns Eur. fr. 224 came out probably ten or fifteen years later than this date (cf. schol. Ar. Ran. 53), and so there remains but one case, the Hippolytus passage of 428 B. C., which antedates the Knights. In striking contrast to this paucity of examples of the personal use in the previous literature stands the fact that in those passages in which there is the most conscious use of -κός forms in imitation of the new teachers, that is to say, those passages above quoted and referred to where these words

¹ Passages in which adjectives in -κός modify such collective nouns as *γένος*, *λεώς*, *στράτευμα*, κ. τ. λ. are not regarded as examples of the personal use.

² Derivatives from proper names, which are discussed later in a separate chapter, are not here included.

are crowded together in a small compass, viz. Xen. Mem. I, 1, 7; 2, 5; III, 1, 6; IV, 3, 1; Oec. XII, 19; etc., it is the personal use that is found almost without exception, as if this too were a part of the innovation of the philosophers and sophists. And this *is* a part of Aristophanes' caricature in Eq. 1378-81. Besides, the Knights, Clouds, and Wasps, comedies which more than any of the others attack the sophists and the new fashions of the day, together have 19 instances of the personal use of -*κός* words out of the 28 in the eleven plays, and the ratio of the number of instances of this personal use in any play to the total number of occurrences of -*κός* forms in that play is higher for these three comedies than for the others.¹ About one-half of the comic words in -*κός* that are mentioned in this paper are applied to persons.

We pass now to the Clouds, the play which attacks the sophists in the person of Socrates whom Aristophanes took as the representative of the class. When at the suggestion of the chorus (476) Socrates proceeds to give Strepsiades his first lessons and asks him whether he has a good memory (*ἢ μνημονικὸς εἶ;*), the comic poet makes Socrates employ a form in -*κός* in conformity with his character as a sophist;² but the rustic in reply uses *μνήμων* (484). In 414 the chorus too had encouraged him to be *μνήμων*. Strepsiades is soon admitted to the thinking-shop. After some efforts to teach him meters, rhythms, and genders, Socrates bids him lie down, wrap himself up, and discover some device for cheating, *νοῦς ἀποστερητικός* (728), the -*κός* form being appropriate to the sophist. But when in reply Strepsiades longs to find such a device, he calls it *γνώμη ἀποστερητή* 'a robber notion', not daring as yet in his uneducated condition to use the -*κός* form that his master had employed, but going to the extreme of personifying *γνώμη* by the use of the feminine suffix of agency in order to avoid the -*κός* form that belongs to the learned. Later, however, when he has thought out a means of cheating, he calls it in delight *γνώμην ἀποστερητικήν* (747): the budding sophist ventures to employ a -*κός* form. But in a short time he proves to be a hopeless case and is dismissed by Socrates. He has, nevertheless, learned to swear 'by Mist' (814) and 'by Air'

¹The Birds too has a high ratio, but may be neglected because of the smallness of the number (2) of instances in it of the personal use.

²See also Cratin. 154 together with Bergk Comm. 182.

(667), he knows that Vortex reigns in place of Zeus, and he has imbibed the Protagorean doctrine of gender. Hence, when his son swears by Olympian Zeus (817), he reproves him for his folly and tells him that his notions are antiquated (*φρονεῖς ἀρχαῖκά*), thus using *ἀρχαῖκός* in place of the usual *ἀρχαῖος*,¹ whereas later on (1469) in a similar expression (*ἀρχαῖος εἶ*) and under similar circumstances his son Phidippides uses *ἀρχαῖος*, not *ἀρχαῖκός*, for though he had been in training he had not followed the sophists willingly, and does not use a single -κός form in the whole play. Yielding reluctantly to his father's demand, Phidippides goes to the thinking-shop in his stead and witnesses the contest between the *δίκαιος λόγος* and the *ἀδίκος λόγος*; and now on his return, after having been fully instructed by the latter, he is greeted by his glad father with the words² (1172-73):

νῦν μὲν γ' ἰδεῖν εἰ πρῶτον ἐξαρηνητικός
κἀντιλογικός,

words well adapted to start him out on his new sophistic life. It is again the would-be sophist Strepsiades, proud of his knowledge of gender, who uses *εὐθητικῶς*³ (1258) in place of *εὐήθως* when the money-lender Pasiās calls the kneading-trough *κάρδοπος* instead of *καρδόπη*, the form of the word which the feminine gender seems to Strepsiades to warrant.

The *Κόννος* of Amipsias was produced at the same time (423 B. C.) as the *Clouds*, winning the second prize over it. The chorus is composed of *φροντισταί*, and Socrates is introduced in his *τρίβων* either as an actor or as one of the chorus. As he enters, his fellow-*φροντισταί* salute him and call him *καρτερικός*⁴ (fr. 9) instead of *καρτερός*. Note also *κομπευρικῶς* in *Ar. Eq.* 18, a fling at the subtleties of Euripides.

Cooks were kitchen-philosophers, grandiloquent and pompous; hence *νησιωτικὰ ξενύδρια* Menand. 462, *δειπνητικός* Anaxip. 1, 36,

¹ Cf. 915, 984, 1357, Vesp. 1336, Pl. 323, Eupol. 139. See also *ἀρχαῖκός* in Antiph. 44.

² With *ἐξαρηνητικός*, a *ἅπαξ εἰρ.*, compare *ἐξαρνος* Nub. 1230, Pl. 241. *ἀντιλογικός* is common in Plato.

³ Cf. *εὐθητικῶς* in the saucy dialogue of Eccl. 520 sq. *εὐήθης* occurs in fr. 671. *εὐθητικός* is found in Plat. Rep. 343 C; 529 B; Charm. 175 D; Hipp. Mai. 301 D.

⁴ *καρτερικός* occurs also in Xen. Mem. I, 2, 1 (applied to Socrates), III, 1, 6 (where adj. in -κός are crowded together; see above pp. 431, 432), Hippocr. *περὶ εὐσχ.* 3 (similar crowding), Isocr. VIII 109.

κριτικός, χλευαστικός, προσκαυστικός Posidip. 1, 'Ομηρικός Strato 1, 30 (l. Dobr.).

Aristophanes, to whom the innovations of his time seem to forbode danger for the state, employs the -κός forms, among other means, to poke fun at the advocates of the new order of things. Just as it is the sophists in the *Clouds*, so it is fashionable society in the *Wasps*, that he ridicules in this way. The scene of 143 lines (1122-1264) in which Bdelycleon prepares his father for the dinner-party contains about one-third of all the words in -κός in the play, and the *Wasps* has a larger number of these words than any other play of Aristophanes, both absolutely and in comparison with the number of lines in the play. The 400 lines following the parabasis, which deal with the conversion of the old dicast into a man of fashion, contain just twice as many forms in -κός as the 1000 lines preceding it, which satirize the mania of the Athenians, especially the older citizens, for attending the law-courts.

The scene in the *Wasps* in which Bdelycleon, the type of the fashionable young Athenian of the day, gets his old-fashioned father ready for the banquet, is the counterpart of the situation in the *Clouds* wherein Strepsiades forces his son to attend the school of the sophist, and one is not surprised therefore to find that in this scene of preparation Bdelycleon uses all of the words in -κός that occur, with one inconsiderable exception. This exception is νεανικώτατον in 1205, where the poet purposely makes Philocleon repeat Bdelycleon's word νεανικώτατον (1204), because he is to employ it in a different sense ('youngest') from that in which his son first used it ('most daring'). On the other hand, just a few lines before this, a striking contrast is made between Bdelycleon's ἀνδρικώτατον and Philocleon's ἀνδρείωτατον in two successive lines (1199, 1200), the one word taking up and repeating the thought of the other. Turning to the other words in -κός in this scene, one notes first the comic adverb τριβωνικῶς (1132) from τριβων 'skilled' (cf. 1429, Nub. 869, 870), with a further reference to τριβων 'an old cloak'. Later on, Bdelycleon urges his father to be ξυμπωτικός καὶ ξυνουσιαστικός (1209) at the dinner-party, the very kind of new-fangled talk that his father is likely to hear in the fashionable company into which he is going. He instructs him further (1212) to throw himself down carelessly on the dinner-couch in an easy posture as an athlete would (γυμνα-

στικῶς), and to tell some witticism of Aesop or a joke from Sybaris (1260):

Αἰσωπικὸν γέλοιον ἢ Συβαριτικόν.

With the last passage compare Philocleon's Αἰσώπου τι γέλοιον in 566, the expressions οἱ Αἰσώπειοι λόγοι in Aristot. Rhet. II 20, 2, and Αἰσώπειοι μῦθοι in Hermog. Progymn. init., Theon Progymn. 3, and in the scholium on Av. 471, and especially a fragment of Aristophanes' Banqueters (fr. 216) in which a father while reprimanding his son for adopting the innovations of the sophists is careful to avoid all -κός words, and so uses Συβαριτίδας εὐωχίας (cf. Theocr. V 146; Dio Cass. LVII, 18, 5) and even goes so far as to say Λάκαιναι [κύλικες] instead of Λακωνικαὶ κύλικες (cf. Phryn. 341 Lob.).

On his return from the banquet Xanthias (or Sosias) is so much affected by contact with these Athenians of rank and fashion and by his master's conversion to the new views of the times that he employs some of the stylish -κός forms, νεανικῶς (1307, cf. 1362), the ridiculous νουβυστικῶς (1294), used later by the younger Cratinus (fr. 7) with reference to the philosophers and sophists, and the long superlative παροινικώτατος (1300) in place of the corresponding form of παροίνιος.¹ The chorus too has been affected, and in the same way: the second parabasis (1265-91) which, as Zielinski, Müller-Strübing and others think, should exchange places with the canticum 1450-1473, contains two other remarkable superlatives of -κός formations, χειροτεχνικώτατος 1276 and θυμοσοφικώτατος² 1280, that are applied to the sons of Automenes and especially to the dissolute and bestial Aripheades.

φωνάριον ὀδίκον καὶ καμπτικόν Ar. fr. 644 "was probably written in derision of some fashionable, foppish advocate of the new order of things". Comic Termin., p. 26.

As the opposition of the new and old culture, of the new and old fashions, is not primarily the subject of any of the other plays, the remaining instances of the comic use of forms in -κός are more scattered and the circumstances that call them forth more varied. When the new ways are brought in contact with the

¹ Cf. παροίνιος Ach. 981; Anacreont. 2, 8; Athen. 629 E; Luc. Salt. 34, Laps. 2; Plut. Dem. 4; Schol. Ar. Vesp. 20, 1239, 1240; and πάροις Pratin. 1, 8; Lys. IV 8; Antiphan. 146.

² Cf. θυμόσοφος Nub. 877; Schol. Vesp. 1280.

old, when one who is up-to-date, progressive, or on the road to fortune, or at least to better things, confronts another who clings to the past, when innovations are made, clever tricks performed, or smartish things done,—it is chiefly under these circumstances that *-κός* forms are employed to reflect the new spirit of the times. They are used either by the character himself who represents the new fads and fashions, or by others with direct reference to him.

In the latter part of the *Acharnians* where a contrast is made between the joys of peace and the miseries of war in the parallel and antithetic commands of Dicaeopolis the inventor of a new kind of peace (cf. 972) and Lamachus the advocate of war (620) as of old, Dicaeopolis who models his injunctions on the form of expression used by Lamachus answers the old soldier's words *χειμέρια τὰ πράγματα* (1141) with *συμποτικά τὰ πράγματα* (1142, cf. *μανικά πράγματα* Vesp. 1496). Previously (1080) he had ridiculed Lamachus with a long, pompous *-κός* form *πολεμολαμαχαϊκόν* coined for the purpose. Still earlier (1015-6) the chorus in calling attention to the happiness and good fortune that Dicaeopolis enjoyed in his newly made peace had employed two adverbs *μαγειρικῶς* and the comically formed *δειπνητικῶς* to describe his skillful and dainty preparations for the feast. In the same way the chorus in the *Peace* used *εὐδαιμονικῶς*¹ (856, cf. *πράττειν εὐδαιμόνως* Pl. 802) in speaking of the success of another innovator Trygaeus, who had drawn up Peace out of the pit and brought down Plenty from heaven to be his bride, and the chorus in the *Ecclesiazousae* designated Blepyrus as a *εὐδαιμονικὸν ἄνθρωπον* (1134) in view of the good things in store for him.

The Sausage-seller in the *Knights* is an upstart and one of the latest products of the times. Hence the chorus tells him to strike the Paphlagonian *ἀνδρικῶς*² (451) and *ἀνδρικώτατα* (453), and then the *Knights* salute their newly found chieftain with *ὦ γεννικώτατον κρέας* (457) which, like *ὦ δεξιώτατον κρέας* (421), also addressed to the Sausage-seller, is a humorous combination of words decidedly unsuited to each other. Besides, *γεννικός* takes the place of the usual word *γενναῖος*, and the sophistic suffix *-κός* makes still more striking the contrast with the grossly material word *κρέας*. Again

¹ Metrical convenience may be urged as an explanation of the use of *εὐδαιμονικῶς* instead of *εὐδαιμόνως*.

² "ἀνδρικὸς is a less serious word than ἀνδρεῖος". Neil on Eq. 81.

in 611, upon his return from the Senate after his triumph, he is greeted by the chorus with the words:

ὦ φίλτατ' ἀνδρῶν καὶ νεανικώτατε.

The slave Demosthenes uses *μαγειρικός* 216, 376, *δημαγωγικός* 217, and *ἀνδρικῶς* 379 with reference to him. When, on the other hand, Demosthenes makes the brilliant suggestion that he grease his neck with lard in order that he may slip out of the clutches of Cleon's calumnies, he in turn recognizes the cleverness of the trick and declares that it is worthy of a wrestling-master, *εὖ καὶ παιδοτριβικῶς* 492, just as Euelpides in *Av.* 362:

ὦ σοφώτατ', εὖ γ' ἀνηῦρες αὐτὸ καὶ στρατηγικῶς,

commends the wisdom and inventiveness of Peithetaerus for improvising armor out of kitchen-utensils, and just as Peithetaerus later (1511) shows his delight at Prometheus' ingenious and subtle device of hiding himself from Zeus under a parasol, by the words:

εὖ γ' ἐπενόησας αὐτὸ καὶ προμηθικῶς.

Adopting the form of expression, *εὖ καὶ* followed by another adverb, that is familiar in the conversational language of Plato,¹ Aristophanes in these three passages substitutes for the second adverb, which elsewhere is a word in common use, a long one with the sophistic termination -κῶς, thereby giving a pretentious and quasi-scientific close to a familiar formula.

In the *Lysistrata* and *Ecclesiazousae* women are the innovators. They are ridiculed as *θωπικαί* *Lys.* 1037, *τὸ σκυτοτομικὸν πλῆθος* *Eccl.* 432 (cf. *Pl.* 787), *πρᾶγμα νομβυστικόν* 441, and *ἱππικώτατον χρῆμα* *Lys.* 677, neuter noun and suffix -κῶς both expressing something of contempt. It is fitting too that *Lysistrata*, the arch-innovator, should use *αὐθαδικός* 1116, a *ἄπαξ εἰρημένον* in the extant literature, instead of the usual word *αὐθάδης*.

Chremylus has turned his back on the past (cf. *Pl.* 323) and is on the road to fortune (783, 802 sq.), now that *Plutus* has sight and comes to dwell with him. Hence the crowd of old men who

¹ *εὖ καὶ καλῶς* *Rep.* 503 D, *Legg.* 876 C, *Lach.* 188 A, *Conv.* 184 A, *Hipp. Mai.* 304 AC; *εὖ καὶ γενναίως* *Theaet.* 146 C, 151 E, *Gorg.* 521 A; *εὖ καὶ ἀνδρείως* *Charm.* 160 E, *Theaet.* 157 D, *Legg.* 648 C, 855 A. Cf. *εὖ καὶ ἐπιστατέως* in the epic poets; *εὖ κάξίως* *Eur. Hec.* 990; *εὖ κἀνδρείως* *Plat. Com.* 109, *Ar. Th.* 656; *εὖ κἀνδρικῶς* *Eq.* 379, *Vesp.* 153, 450.

immediately swarm about him and make a show of their friendship as soon as his good fortune becomes known, he calls *ἄγλος πρεσβυτικός* (787, cf. *πρεσβυτῶν ἄγλος* Vesp. 540). The Youth has likewise been made wealthy through the recovery of Plutus' sight (968, 1004), and in consequence spurns his former love; when he sees the multitude of wrinkles in the face of his *ἀρχαίας φίλης* (cf. 1082-3), he exclaims (1050):

ὦ Πορτοπόσειδον καὶ θεοὶ πρεσβυτικοί.

In a few instances there is a deliberate change from the usual termination of a word to the fashionable *-κός* for the comic effect, when no special reason for the employment of such a sophistic form appears in the context and surrounding circumstances.

ὠρικός for *ὠραίος*, translated "beautisome" by Professor Gildersleeve, occurs first in Crates 40:

πάνυ γὰρ ἔστιν ὠρικότατα
τὰ τιτθί' ὥσπερ μῆλον ἢ μιμαίκυλα,

then in the merry phallic song Ach. 263 sq.,¹ where the scholiast reports that Aristophanes had previously used *ὠρικὸν μεϊράκιον καὶ κόρη* in the Banqueters (fr. 235), and finally in Pl. 963, used of the wrinkled old woman who is dressed in girlish costume like a coquette and affects to be young.

βαδιστικός Ran. 128 'walkist' for *βαδιστής*. Cf. Poll. III 92; Bekk. An. 55, 20.

ποτικός Alcae. Com. 9. No context to show the tone of the passage. Cf. *πότης* and *πότις*.

εἰρηνικός in Ran. 715 has a different meaning from *εἰρηναῖος* in Eq. 805. The former denotes character, 'a man of peace', 'a peace man', the latter a state or condition, 'at peace'. There is therefore no comic purpose here. It is this characterizing force of formations in *-κός* that makes them so well adapted for use as adverbs.

ἀνδρικός is found in the early plays only (Ach. to Pax); 18¹ out of the 21 occurrences of *ἀνδρείος* are in the later plays (Av. to Pl.). *ἀνδρικός* is used as an adverb in three-fourths of its occurrences, viz. Eq. 81, 82, 379, 451, 453, 599, Vesp. 153, 450, Pac. 478, 498, 515, 1307; where *ἀνδρείως* occurs (Pac. 732, Th. 656, Ran. 372),

¹ Cf. *ὠραίος* in Ach. 1148, Ran. 291, 514.

² The rest are Nub. 1052 (person), Vesp. 1200 (cf. supra p. 436), and Pac. 732 (adv.).

the anapaestic verse excludes ἀνδρικῶς. ἀνδρικός, on the other hand, suits iambic and trochaic rhythms, and to these it is confined with one exception, Ach. 696.

ἀνδρικός occurs twice (1077, 1090) in the epirrhema of the parabasis of the Wasps which precedes the scene of preparation for the banquet referred to above, and serves to prepare us for the fashionable use of the -κός termination in this scene (cf. especially ἀνδρικώτατον 1199 over against ἀνδρειότατον 1200), but an additional reason for its use here was the opportunity it afforded to play on the double meaning, 'manlike' (applied to the wasps) and 'manly', 'brave'. Compare the play on ἀνθρήνια ('Ἀθήνας) 1080 and θυμὸν (θύμον) 1082. Elsewhere ἀνδρείος is the word that Aristophanes always employs in the case of persons (about a dozen examples).

A certain amount of incongruity results from attaching the suffix -κός, which belonged originally to the high sphere of scientific thought and philosophic inquiry, to words that stand on a much lower level, that is, words that denote the common things of daily life, colloquial words, and comic coinages. Such forms were put together by Aristophanes in consequence of the free and no doubt indiscriminate use of the suffix that was made by the fashionables of the time and men of the Phaeax type who affected words with this termination because of their learned sound. To ridicule the practice, Aristophanes both multiplied -κός forms and added the suffix to words that were not suited to receive it. Although it is true that when -κός forms once began to pour into the language the suffix was added to a variety of words without much restraint or discrimination, yet the incongruity of some of the comic poet's formations remains and is felt in proportion as one keeps in mind the high sphere to which the suffix properly belongs.

νουβυστικός Vesp. 1294, Eccl. 441, Cratin. jun. 7. βύω 'cram', 'stuff', 'plug', 'bung', and its compounds are found chiefly in the comic poets and Lucian, and belong to a low sphere. νουβυστικός = 'crammed full of sense'. In Eccl. 441 Praxagora is quoted as saying that woman is a πρᾶγμα νουβυστικόν.

βαδιστικός Ran. 128. βαδίζω 'trudge' is "almost confined to comedy and prose" (Liddell and Scott).

ἀριστητικός Eupol. 130 (ἀριστᾶν), δειπνητικός Ar. Ach. 1016, Anaxip. 1, 36 (δειπνέιν), μελλοδειπνικός Eccl. 1153, μαγειρικός Ach. 1015, Eq. 216, 376, Pac. 1017, fr. 138, λαρυγγικός Pherecr. 32

(λάρυγξ for φάρυγξ 'gullet'), and τριβωνικῶς Ar. Vesp. 1132 (in so far as it refers to τρίβων 'an old cloak'), all deal with domestic matters.

ἐριοπωλικῶς Ran. 1386 (ἐριοπώλης), καπηλικῶς Pl. 1063 (κάπηλος), δημιουργικῶς Pac. 429 (δημιουργός), ἀνδραποδιστικῶς Eupol. 396 (ἀνδραποδιστής), σκυτοτομικός Ar. Eccl. 432 (σκυτοτόμος). As those engaged in trade were not highly esteemed, the words to which the -κός termination is here added do not stand on a high level.

Such comic coinages as πολεμολαμαχαϊκός and κομψευρικῶς are ill-adapted to have the serious suffix -κός.

Adjectives in -κός Derived from Proper Names.

These in the main denote things rather than persons. There are a dozen exceptions in the extant literature before Aristophanes. This number does not include the Persian word Δροπικοί (Hdt. I 125) nor the Italic Ὀμβρικοί (I 94; IV 49), nor the neuter ἀνδράποδα Ὑκκαρικά (Thuc. VII, 13, 2), since no other adjective with a neuter form was available; nor does it embrace a long list of adjj. in -κός modifying such collective nouns as γένος, ἔθνος, λεώς, στράτευμα, or used in the neuter with the article in the sense of a collective. The exceptions follow: Ζεῦ Πελασγικέ Hom. Il. XVI 233—"no approach here to the later meaning of the suffix" (Monro); ἀνάκτων Τρωικῶν [Eur.] Rhes. 738—a Homeric reminiscence; κοιράνοισι Πυθικοῖς Eur. Ion. 1219, μάντεσιν Πυθικοῖς Andr. 1103—the epithet Πύθιος belongs to Apollo, cf. Aesch. Ag. 509, Cho. 1030; Λιβυστικαῖς γυναιξίν¹ Aesch. Suppl. 279, τόνδ' Ἀχαϊκὸν λάτρην Eur. Tro. 707—cf. Dittenberger, Hermes XLII 31 sq., 161 sq.; Ἀττικὰς θεραπαίνας Hdt. III 134—Ἀττική is the correct form of the feminine of Ἀθηναῖος, cf. Eustath. on Hom. Il., p. 84, 12, and Hermes XLII 10 sq.; τῶν ἄλλων Ἑλληνικῶν τυράννων Hdt. III 125, τῶν στρατηγῶν τῶν Περσικῶν IX 102—cf. Hermes XLII 20; Ἑλληνικοὶ θεοί Hdt. IV 108—"Greek-like" rather than 'Greek', i. e. 'having the attributes and qualities of the Greek gods' without being distinctly and wholly Greek; ² Ἀττικός Solon 2 (Bergk)—used in place of Ἀθηναῖος for the sake of the sneer; and Ἀττικοί Alcae. 32 expresses perhaps the same contempt, but the text is uncertain.

¹ Cf. Λιβύσσαις γυναικός Pind. P. IX 182.

² Cf. θεοὶ οἱ Ἑλλήνιοι Hdt. V 49 and 92 fin., Ζεὺς Ἑλλήνιος Hdt. IX 7, Ar. Eq. 1253, πατήρ Ἑλλάνιος Pind. N. V 10, and Ἀθηνᾶ Ἑλληνία Aristot. Mirab Ausc. 108.

The exceptional character of these examples is still further emphasized by the fact that there are nearly 600 instances in the tragic poets, Herodotus, and Thucydides in which derivatives in *-κός* from proper names are *not* applied to persons.

In contrast to these 12 cases of the personal use in the whole literature before Aristophanes stand 19 examples in his eleven extant plays alone. This is because the characterizing force of the suffix was well-suited to the liveliness of the language of daily life, and consequently the *sermo familiaris* made a large use of such words just as it did of character names.¹ Character names in *-αξ*, gen. *-ακος*, e. g. *Ῥόδαξ* (= *Ῥόδιος*, Bekk. Anecd. 856, 33), *πλούταξ*, *θαλάμαξ*, κ. τ. λ., and short names in *-ιχος*² approach them closely in the form of the ending. Though *-κός* is not found as a diminutive suffix in Greek, it does have this force frequently in Sanskrit, Persian, and some other Indo-European languages.³ Greek proper names with this suffix signified men who had the characteristics of a people or a community, and when substituted in familiar speech for the usual name of a people were not far removed from character names, being used chiefly for the purpose of ridicule. The scholiast on Ar. Pac. 215 says that the effect of using *Λακωνικοί* for *Λάκωνες* is *ὑποκορισμός*, and in a previous note on *Ἀττικωνικοί* he implies that the contempt (cf. *ἐνυβρίζοντες*) arises from cheapening (*εὐτελίζοντες*) them by applying to them this modified form of their name. The change was made, of course, for fun (cf. *παίζει*), and *Ἀττικωνικοί* was then comically formed to resemble *Λακωνικοί*. The half-starved Spartans captured on Sphacteria are likewise called *Λακωνικοί* in Nub. 186, and so also the Spartans mentioned in Lys. 628 who can be trusted no more than a gaping wolf. There is a spirit of pleasantry in the use of the word in Lys. 1226 and Eccl. 356. In a tone of superiority, mingled with a little of the natural antipathy of Athenian for Spartan, the triumphant Lysistrata orders the "Laconics" (1115) to be brought forward, and if she hesitates to use this form in direct address (cf. 1122, 1137), such deference and respect is not manifested toward the Acharnians (324) and the Megarian (830) by the similarly triumphant Dicaeopolis who has successfully negotiated a private treaty of peace. In pleading with the Acharnians for a hearing he

¹ Cf. Comic Termin., p. 32 sq.

² Cf. Fick, Personennamen, S. XLII.

³ Cf. Schwabe, De Demin. Graec. et Lat., p. 44 sq.

descends within the space of three verses from the epic grandeur of the patronymic *Ἀχαρνηΐδαι* to the familiarity of the colloquial *Ἀχαρνικοί* (324). The latter title the Acharnians quote in a tone of resentment in 329. Amphitheus had used it in 180—'some Acharnian fellows'. Compare 'that Acharnian chap Telemachus' in Timocles 7, cf. 16. 'What! a Megarite!' cries Dicaeopolis (750), when the starved Megarian first comes to his market, and later, after rescuing him from the Informer, he says, 'Cheer up, old boy' (830).

Ἀττικὸς is used in a familiar, colloquial way in the following passages: Pherecr. 145 (with contempt, cf. *ὁ κατάρατος*), Ar. Vesp. 1076 (with self-laudation), Strattis 28, and Machon 1. In Diphil. 17 and Menand. 462, up-to-date cooks who boast of their discrimination in the kinds of food they offer to guests from various localities call Athenians *Ἀττικοί*, the Arcadian *Ἀρκαδικός* (cf. *Ἀρκάς*), and the Ionian *Ἰωνικός* (cf. *Ἴωνες*, and *Ἴων* Dionys. Hal. Rhet. XI 5, Theocr. XVI 57).

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IV.—THE SĀMKHYA TERM, LĪṄGA.

The native commentaries to the formal treatises on the *Sāmkhya* philosophy, in their treatment of the term *līṅga*, are almost invariably of one opinion, explaining this word by what in our English vocabulary, approaches very nearly to the idea of mergent, subject to absorption or the like. This is not the common, nor original meaning, and at first glance, appears to be an ingenious construction, put upon the term, to harmonize with the views obtaining amongst the masters of the school. Garbe, in his *Sāmkhya Philosophie*, pp. 265-266, has already voiced the opinion that the scholiasts are at fault in this assumption, remarking: "Dieses Wort bedeutet nicht, wie die einheimische Erklärung sagt, das [bei der Befreiung der Seele in die Urmaterie] aufgehende (*layam gacchat*), sondern das charakteristische Merkmal, d. h., dasjenige, was Wesen und Charakter des Individuums bestimmt". But these two significations of "mergent" and of "characteristic mark" (charakteristische Merkmal) do not differ so materially from one another, as at first seems the case, and as Wilson has already observed in his comment to *Kārikā* 10 (The *Sāmkhya Kārikā*, p. 43). His remark reads: "'mergent' *līṅga*; that which merges into, or is lost or resolved into its primary elements, as subsequently explained". (*Gāuḍapāda* to *Kārikā* 10). "Intellect and the rest are the *ṅgas*, signs, marks or characteristic circumstances of nature; and when they lose their individuality, or discrete existence, they may be said to have been absorbed by, or to have fused or merged into, their original source. Although, therefore, the application of *līṅga* as an attributive in this sense is technical, the import is not so widely different from that of the substantive as might at first be imagined".

Nowhere in the Vedas proper does the word *līṅga* occur; it is first met with in the *Upaniṣads* and there, as in the later classical literature is used solely with the meaning of mark, sign or characteristic. In this sense it is said to be derived, together with the cognate words, *lakṣa* and *lakṣaṇa*, from the root √ *lag*,

"to adhere", "to stick to".¹ The *Vaiṣeṣika Sūtras* employ this term to express the notion of proof or evidence, whilst the *Nyāya* school still further specializes it, making it equivalent to the "*vyāpya*" or the invariable mark, which proves the existence of anything in an object. Thus in the logical proposition: "There is smoke, because there is fire", smoke is the *līṅga*, the *vyāpya*, and the process of inference, resulting from this is called a "*līṅga-parāmarṣa*", the groping about for the constant predicate, or seeking for the characteristic mark. So underlying both of these two uses of *līṅga*, as generally throughout the literature, we have constantly before us the original idea of "mark" or "sign".

That the *Sāṃkhya* teachers, recognized and made use of this term with the specialized signification of the logical school, we have abundant traces, but their definitions, as Wilson has already pointed out² are not always in strict conformity with those of the logicians. *Sāṃkhya Kārikā* 5, reads: "*trividham anumānam ākhyātam; tal līṅgalīṅgipūrvakam*".

"Inference is explained to be of three kinds; it is preceded by (a perception of) the constant predicate, or by the possessor of a constant predicate".

This, *Gāuḍapāda* explains in the following words:

"*kiṃ ca 'tal līṅgalīṅgipūrvakam' iti. tad anumānam līṅga-pūrvakam, yatra līṅgena līṅgī anumiyate, yathā daṇḍena yatīḥ; līṅgipūrvakam ca, yatra līṅginā līṅgam anumiyate, yathā dr̥ṣṭvā yatim, asyedaṃ tridaṇḍam iti*".

"Moreover it is stated that it (i. e. inference) is preceded by (a perception of) the constant predicate or by the possessor of a

¹In passing, it may well be mentioned here, that the *Dhātupāṭha*, of *Pāṇini*, alludes to a verbal root $\sqrt{\text{līṅ}}$, "to paint", "to variegate", which, however, does not appear to have been met with in any manuscript, in its simple form. It is found in many texts of the classical literature, with the prepositional prefix "ā", as signifying "to clasp", "to embrace", and forms its present system, as "*ālīṅgati*" or "*ālīṅgayati*", and its passive participle, "*ālīṅgita*". It is noteworthy, that a form "*ullīṅgita*", with the meaning of 'made manifest by marks or characteristics', occurs in the *Kirātārjunīya* of *Bhāravi* (XIV 2), this form being apparently the passive participle of a verbal root $\text{ul}\sqrt{\text{līṅ}}$, forming its present in "*aya*". If the simple root should not prove a mere fiction of the grammarians, it would be possible to connect *līṅga* with it, in the sense of "that which paints", "variegates" and thus "characterizes". [Certainly the verbal forms are denominal from *līṅga*. Bloomf.]

²The *Sāṃkhya Kārikā*, p. 23.

constant predicate. Inference, preceded by (a perception of) the constant predicate is that, in which the possessor of a constant predicate is inferred through (that) constant predicate, as an ascetic, by his staff; and (inference) preceded by (a perception of) the possessor of a constant predicate (is that), in which a constant predicate is inferred from the possessor of (such) constant predicate; to wit, (on) seeing an ascetic [the *līṅgin*], this (constant predicate, [*līṅga*]) of him is the triple staff".

It is not, however, in passages such as these, in which *līṅga* is employed in its common sense, that we look for the more specialized *Sāṃkhya* form of the word, although there is no doubt that the above-mentioned signification of "mergent", derives from, or is intimately connected with, this primary meaning. Excepting *Kārikā* 5, within the body of the *Sāṃkhya Kārikās*, "*līṅga*" occurs seven other times, namely in *Kārikās* 10, 20, 40, 41, 42, 52 and 55, and in the *Sāṃkhya Sūtras*, it is to be met with eight times (*Sūtras* I 124, 136; III 9, 16; V 21, 61, 106 and VI 69).

Now the *Sāṃkhya* system of philosophy, in conjunction with that of the *Vedānta*, in its doctrine of the metempsychosis, or transmigration of the soul into various gross bodies, assumed the investment of this soul with an inner or subtle body, inasmuch as the dispositions or *bhāvas*, those intellectual forces, which determine the entrance into the gross body of god, man or beast, do not affect soul itself, but rather the intellectual organ, the *buddhi*, the first evolvent of *prakṛti*, or the material substratum of all visible objects. As Professor Morton W. Easton remarks:¹

"As, at ordinary death, the soul is freed, for a time, from a gross body, and as soul once altogether free, can never be enchained again, there must be some other body than gross body.

"Furthermore—you may remember—the corpse, at ordinary death, contains all that belongs to gross body. None of our mental and intellectual powers belong to it, and soul although indeed it knows, is characterized by none of them".

This subtle body, which serves as the investment of soul in its constant round of re-birth, the *Sāṃkhya* masters call by the name of "*sūkṣma-śarīra*", "*tanmātrika-śarīra*", "*ātivāhika-*

¹ The Body in the *Sāṃkhya*, read before the Modern Language Union, 1899.

ṣarīra” and “*līṅga-ṣarīra*”. It is composed of the three inner instruments or organs, to wit, the *buddhi*, or intellect, the *ahaṁkāra*, or organ of subjectivity and the *manas*, or mind, plus the ten external organs of sight, hearing, taste, touch and smell, and speech, grasp, locomotion, excretion and generation, together with the five *tan-mātras*, the subtle or rudimentary elements of color, sound, taste, touch and smell, and hence its designation as the “*sūkṣma*”, subtle, or “*tan-mātrika*”, rudimentary body.

That the elder *Sāṁkhya* authorities, such as *Iṣvara-Kṛṣṇa* and *Gāuḍapāda* distinguished between the “*līṅga-ṣarīra*” and a “*līṅga*” proper, seems to result from an examination of the former’s *Kārikās* and the comment of the latter and Professor Wilson already made mention of this fact, in his edition of these two works (*The Sāṁkhya Kārikā*, pp. 129, 132-5). The *līṅga*, as is intimated in the concluding sentence of the commentary to *Kārikā* 40 is composed merely of the inner organ with the ten sensory organs, whilst the “*līṅga-ṣarīra*” is this “*līṅga*”, invested with the five *tan-mātras*, which form a sort of sheath or covering, to carry it, together with the *puruṣa* or soul, into successive rounds of re-birth.

Let us consider more in detail those passages in the *Sāṁkhya Kārikās*, in their connection with the comment of *Gāuḍapāda*, which appear to set forth this original theory of the school. In the commentary to *Kārikā* 39, we read:

“*sūkṣmās tanmātrāṇi, yatsaṁgrahitaṁ tan-mātrikaṁ sūkṣma-ṣarīram mahadādilingaṁ sadā tiṣṭhati saṁsarati ca*”.

“The subtle (ones)” [mentioned in the *Kārikā*] “are the *tan-mātras*”, [the rudimentary elements] “contained” [*saṁgrahita*] “in which, the *līṅga*, consisting of the intellect” [*mahat*] “and the following” (principles) “ever rests and enters upon its rounds of re-birth”.

Further on in this comment, wherever our scholiast wishes to denote the subtle body, made up of the thirteen organs and the five *tan-mātras*, he invariably employs the term *sūkṣmaṣarīra*” and never *līṅga*.

The succeeding *Kārikā* (40), reads as follows:

“*pūrvotpannam, asaktaṁ, niyataṁ, mahadādisūkṣmapar-
yantam,
saṁsarati, nirupabhogam; bhāvāir adhvāsitaṁ līṅgam*”.

“(Being) pre-arisen, unattached, invariable, beginning with

intellect" [*mahat*] "and ending in the subtle" (principles) "it enters upon the rounds of re-birth, (else) unenjoying; affected by the dispositions is the *līṅga*".

In thus separating this verse into two distinct parts, I am influenced by what appears to be its explanation in the comment and this is also followed by Wilson (*Sān. Kār.*, p. 128). This gloss here reads:

"*bhāvāir adbhivāsitaṃ; purastād bhāvān dharmādin vakṣvāmas; tāir adbhivāsitaṃ, uparañjitaṃ, līṅgaṃ iti. pralayakāle, mahadāsūkṣmaparyantaṃ karaṇopetaṃ pradhāne liyate, asaṃsara-yuktam sad, āsargakālam atra varīte, prakṛtimohabandhanabaddhaṃ sat, saṃsaraṇādikriyāsv asamartham iti; punaḥ sargakāle saṃsarati; tasmāl līṅgaṃ sūkṣmaṃ. kīṃprayojanena trayodaśavidhaṃ karaṇaṃ saṃsaratīty? evaṃ codite saty āha*".

"Affected with the dispositions; further on" (*Kārikās* 43, 44 and 45) "we shall explain the dispositions (to be) right conduct" [*dharma*] "and so on; affected" [lit. perfumed] "(or) influenced by them is the *līṅga*. At the time of absorption, endowed with" [*upeta*] "the organs, possessing the intellect" [*mahat*] "up to the *tan-mātras* as a limit", (the *līṅga*) "is absorbed in the originant" [*pradhāna*]; being non-implicated in a round of re-birth, here it abides up till the time of creation; being bound in the bond of the stupefaction of the substratum" [*prakṛti*] (it is) "incapable of actions of" (entering upon) "rounds of re-birth and the like; again at the time of creation, it enters upon a round of re-birth; therefore the subtle" [*sūkṣma*] "is the mergent"¹ [*līṅga*]. "If it is said: 'With what aim does the thirteenfold organ transmigrate?' he goes on to say" [*Kārikā* 41].

Here there is undoubted evidence that *Gāuḍapāda*, at least, regarded the *līṅga*, of the *Kārikā*, as separate and distinct from the "*līṅga-ṣarīra*" or rather "*sūkṣma-ṣarīra*",² in its consistency. He apparently applies to it the name of the thirteenfold organ or instrument and states that it is "endowed with the organs, or instruments", "possessing the intellect [*mahat*] up to the *tan-mātras* as a limit". Had this commentator been desirous of including in the description of the *līṅga*, the five subtle *tan-mātras*, he would most likely have employed, instead of the

¹ See below.

² "*Līṅga-ṣarīra*" does not occur but once in either the *Kārikā* or the commentary. Namely, in the comment to *Kārikā* 55.

term "*mahadāsūkṣmaparyantam*", the term used above, in the *Kārikā*, "*mahadādisūkṣmaparyantam*". Naturally, a lacuna in the original manuscript may be urged against this statement, or the fact, that the prepositional prefix "ā" may also be used to signify "up to" and "including in it", the word following, but coupled with *Gāuḍapāda*'s characterization of the *līṅga* as the thirteenfold instrument and the term "*karaṇopetam*", the weight of evidence is in favor of a difference between "*līṅga*" and "*sūkṣma-ṣarīra*". Moreover, the word "*sūkṣma*", not "*sūkṣma-ṣarīra*" is the gloss, applied to "*līṅga*" in our commentary.

The next *Kārikā* (41), which is continuative of the thought, here mentioned, reads :

"*citram yathāṣrayam ṛte, sthāṇvādibhyo yathā vinā chāyā ;
tadvad, vināvīṣeṣāir¹ na tiṣṭhati nirāṣrayam līṅgam*".

"Just as a painting without dependence ; as a shadow without a post and the like, similarly, without the unspecific" (objects of sense) [the *tanmātras*, see *Kārikā* 38], "the *līṅga*, being devoid of dependence, does not exist".

To this, *Gāuḍapāda* says, in part :

"*vināvīṣeṣāir, avīṣeṣāis tanmātrair vinā na tiṣṭhati. Atha viṣeṣabhūtāny ucyante ; ṣarīram pañcabhūtamayaṁ ; vāiṣeṣiṇā ṣarīreṇa vinā kva,² līṅgasthānam ceti kva ? ekadeham ujḥhati tad evānyam āṣrayati nirāṣrayam, āṣrayarahitam līṅgam, trayodaṣavidham karaṇam ity arthaḥ*".

"Without the unspecific" (objects of sense) "(that is), without the unspecific *tanmātras*, it does not exist"; [or cannot stand]; "Next, the specific gross elements are declared (when it is said) the body is in possession of the five gross elements; and where is the place of the *līṅga*, without this specific body. Where? The *līṅga*, the thirteenfold organ, without, devoid of, dependence, deserts one body" [to wit, the gross] "(and) depends upon just this other (one)" [the subtle, consisting of the *tanmātras*].

What is clearer than this? Our comment distinctly glosses "*līṅga*" by the term "thirteenfold organ", and asserts, in concord with two later commentators, the assumption of the five

¹ The *Sāṁkhya Tattva Kāumudī* and the *Sāṁkhya Candrikā*, both read "*viṣeṣāir*", but interpret similarly to *Gāuḍapāda*.

² The reading of the text in the *Benares Sanskrit Series*. Wilson's text has "ka".

subtle *tanmātras* by *līṅga*. Professor Garbe in his translation of the *Sāmkhya Tattva Kāumudī* to this *Kārikā* (p. 85) renders :

"Das Wort *līṅga* 'innere Körper' ist [hier] von *līṅgay* 'zur Erkenntniss bringen' abzuleiten und bezeichnet [in unsrer *Kārikā* lediglich] das Urtheils—und anderen Organe".

But this passage in the *Kārikā* is not an isolated example of this use. *Kārikā* 42, the next passage to be considered, runs :

"*puruṣārthahetukam idaṁ nimittanāimittikaprasaṅgena, prakṛter vibhūlayogān, naṭavad vyavatiṣṭhate līṅgam*".

"Occasioned by the purpose of the soul" [*puruṣa*] "this *līṅga* appears differently, like an actor, due to the application of the omnipotence of the substratum" [*prakṛti*] "through the union of cause and effect".

Gāuḍapāda notes :

"*līṅgaṁ sūkṣmāiḥ¹ paramāṇubhis tanmātrāir upacitaṁ śarīraṁ trayodaśavidhakaraṇopetaṁ mānuṣadevatiryagyonīṣu vyavatiṣṭhate*".

"The *līṅgam*, as a body, covered by the subtle, very minute particles, the *tan-mātras*, endowed with the thirteenfold organ, appears differently in divine, human and animal wombs".

Here, we find the *līṅga*, explained as "covered" (*upacita*) by the five *tan-mātras*, and endowed with the thirteenfold organ, but not as, composed of the *tan-mātras*.

A passage, in which *līṅga* seems to be equivalent to "*līṅga-śarīra*" at first glance is in the comment to *Kārikā* 51, which reads :

"*līṅgaṁ ca tanmātrasargaḥ caturdaśabhūtaparyanta uktah*".

"And" [continuing a previous thought] "the *līṅga*, the *tan-mātra*-creation, declared to end in the fourteen creatures".

In this use of "*tan-matra-sarga*" as a gloss to "*līṅga*", I am inclined to see rather the idea of "a creation with the *tanmātras*", and the same applies to the word, when found in the comment to the next *Kārikā* (52) and to the expression "*līṅga-sarga*" found in *Kārikā* 54, Comment.

Kārikā 55, reads as follows :

"*tatra jarāmaraṇakṛtāṁ duḥkham prāpnoti cetanaḥ puruṣaḥ, līṅgasyāviniṛtles ; tasmād duḥkhaṁ svabhāvena*".

¹ The reading of the text is "*sūkṣmaḥ*", which is undoubtedly an error. "*Sūkṣmāiḥ*" and "*sūkṣma*" are possible readings, but better would be "*sūkṣmam*".

"In these" [previously mentioned forms of existence] "the intelligent *puruṣa*" [soul] "experiences pain, occasioned by old age and death, until the cessation of the *līṅga*; hence pain (arises) through the nature of creation".

Gāuḍapāda comments:

"*līṅgasyāvinivṛtler; yat tan mahadādi līṅgaṣarireṇāviṣya, tatra vyaktibhavati; tad, yāvan nivartate saṁsāraṣarīram iti saṅkṣepeṇa, triṣu sthāneṣu puruṣo jarāmaraṇakṛtāṁ duḥkham prāpnoti, līṅgasyāvinivṛtteḥ, līṅgasya vinivṛttiḥ yāvat*".

"Until the cessation of the *līṅga*: having entered with a *līṅga* body" [*līṅga-ṣarīra*] "into that which consists of the intellect" [*mahat*] "and the like, there" [in the forms of existence] (the *puruṣa*) "becomes individualized. That is (to say) briefly, until the body, which enters upon rounds of re-birth" [*saṁsāra-ṣarīra*] "ceases, in the three places, the soul experiences pain caused by old age and death, until the cessation of the *līṅga*".

Here, in the only passage in which *Gāuḍapāda* employs the term "*līṅga-ṣarīra*", a clear distinction is intended.

That even the later commentators to the *Kārikās* accepted this theory of a distinction between the "*līṅga*" and the "*līṅga-ṣarīra*" appears from the following citations.

Sāṁkhya Candrikā to *Kārikā* 41:

"*viṣeṣāir atisūkṣmaṣarīrāir vinā līṅgaṁ nirāṣrayaṁ na tiṣṭhati, kiṁ tu sūkṣmaṣarīrāṣṛitāṁ tiṣṭhati*".

"Without the specific, exceedingly subtle bodies, the *līṅga*, devoid of dependence, does not exist; but it exists dependent on a subtle body".

Sāṁkhya Tattva Kāumudī to *Kārikā* 41:

"*vinā viṣeṣāir iti sūkṣmaṣarīrāir ity arthaḥ*".

"Without the specific, means without specific bodies" [viz. the *līṅga* does not exist], and see also above, the quotation from the *Sāṁkhya Tattva Kāumudī* to *Kārikā* 41.

It seems probable, furthermore, that *Vijñāna Bhikṣu* was influenced by this original theory in his assumption of a third corporeal frame, into which the subtle body entered in its entrance upon a round of re-birth. The earlier distinction between the "*līṅga*" and the "*sūkṣma*-" or "*līṅga-ṣarīra*" had been lost with the course of time. Still a dim remembrance of this former doctrine of the school must have lingered in the minds of its authorities, and thus these were impelled to invent a

widely divergent and wholly new conception, in the form of this third bodily frame.

There is but one passage in the *Sāmkhya Sūtras*, where the term *līṅga* occurs, which merits our attention. It is *Sūtra* III 9, where we read :

“*saptadaśāikaṁ līṅgam*”.

“The seventeen, as one, are the *līṅga*”.

By the commentators, however, *līṅga* is here glossed either by “*līṅga-śarīra*” or by “*sūkṣma-śarīra*”, and the fact that the *Sāmkhya Sūtras* belong to a much later period and that they are in some measure influenced by the teachings of the *Vedānta*, in which system no such distinction is made as in the earlier *Sāmkhya*, leads to the conclusion that here we have the confusion of two previously different terms.

Two interesting *Sūtras* are III 11 and 12. The former reads :

“*tadadhiṣṭhānācraḥ dehe tadvādāt tadvādah*”.

“To the (gross) body, which depends upon the receptacle of this, is applied this” [term, body] “since it is applied to that” [subtle body].

The second runs :

“*na svātantryāt tad ṛte chāyāvac citravac ca*”.

“Not independently, without this” (does it exist) “just like a shadow, and like a painting”.

The first of these two is that *Sūtra*, on the basis of which, *Vijñāna Bhikṣu* builds up his system of a third frame; the second corresponds in sense to *Kārikā* 41, but the commentators have evidently overlooked this connection and given a varying elucidation (cf. Ballantyne, *The Sāmkhya Aphorisms of Kapila*, pp. 232-3). Assuming, however, that in these two aphorisms, there remain traces of the original theory, their signification is clear. In the first, the statement is made that just as the term body is applied to the subtle body, so also is it applied to the gross body, which is dependent upon this subtle body, namely, the receptacle of the *līṅga*. In the second it is declared that this *līṅga*, like a painting or a shadow, cannot exist independently, without the support of the subtle body, and in the intervals between two births, it assumes the subtle body consisting of the five *tan-mātras*.

The *līṅga* generally throughout the *Sāmkhya* treatises, when not used in its ordinary sense of constant predicate, signifies this

thirteenfold organ or instrument, which together with the soul and covered by the *tan-mātras*, enters upon various rounds of re-birth in the gross bodies of gods, men or beasts. That this is the case in the passages toward the end of the *Kārikās*, has already been pointed out above. Besides its occurrence within the verses themselves, we find it employed in this sense in *Gāuḍapāda's* Commentary to *Kārikās* 41, 51 and 54. In its ordinary sense of characteristic, we have an instance in the comment to *Kārikā* 30, and most probably in *Sāṃkhya Sūtras* V 21 and 61. Where *līṅga* occurs in the comments to *Kārikās* 9, 14, 15, 16 and 17, and *Sūtras* I 136, there is no reason to assume a difference of meaning from that of the thirteenfold organ, and a similar remark may be made as regards the word "*alīṅga*",—viz., that which is not the *līṅga*, to wit, the *prakṛti*, or substratum,—in the comment to *Kārikā* 22. Indeed, from that which I shall point out in the following remarks, there is reason to accept this specialized signification.

In *Gāuḍapāda's* Commentary to *Kārikā* 6, we read :

"*pradhānapuruṣāv atīndriyāu sāmānyato dṛṣṭenānumānena sādhyete, yasmān mahadādilingaṁ triguṇam; yasyedaṁ triguṇaṁ kāryaṁ, tat pradhānam iti; yataḥ cācetaṇaṁ cetanaṁ ivābhāti, ato 'nyo 'dhiṣṭhātā puruṣa iti*".

"The originant" [*pradhāna*] "and the soul" [*puruṣa*], super-sensuous (objects), are proven by inductive inference, since there is a *līṅga*, consisting of *mahat* [intellect] "and so on, possessing the three *guṇas*" [constituents]; "the originant is that, of which this is the effect, possessing the three *guṇas*" [constituents] "and since the unintelligent appears as (it were) intelligent, hence (there is) another, a superintendent, the soul" [the *puruṣa*].

It is useless to occupy ourselves here with the first portion of this comment; the existence of an originant may indeed be proven either from the *līṅga*, as consisting of the thirteenfold instrument, or, of a "*līṅga-(ṣarīra)*", consisting of this, plus the fine or subtle elements, the *tan-mātras*, or, in fact, from a "*līṅga*", taken in the general sense of characteristic mark. The second part, however, refers to the proofs for the existence of the soul, or *puruṣa*, and is drawn from the statement made in *Kārikā* 20:

"*tasmād tatsaṁyogād, acetanaṁ cetanāvad ivā līṅgam*".

"Therefore, from the union with this", [the soul, mentioned in

the preceding *Kārikā* 19] "the unintelligent *līṅga* (is) as (it were) possessing intelligence".

Gāṇḍapāda's gloss here reads:

"*iha, puruṣaḥ cetanākṛt, tena cetanāvabhāsaṁ yuktam mahadādīlīṅgaṁ cetanāvad iva bhavati*", and "*mahadādīlīṅgaṁ tasya saṁyogāt puruṣasaṁyogāc cetanāvad iva bhavati; tasmād guṇā adhyavasāyaṁ kurvanti, na puruṣaḥ*".

"Here" [in this world], "(it is) *puruṣa*" [the soul] "(which) possesses intelligence; implicated with this, the *līṅga*, consisting of *mahat*" [the intellect] "and so on, having the appearance of intelligence, is, as (it were) possessing intelligence" and "the *līṅga*, consisting of *mahat*" [the intellect] "and so on, from the union of this (that is), the union of *puruṣa*, is as (it were) possessing intelligence; hence (it is) the *guṇas*" [constituents], "(which) perform a certain ascertainment" [*adhyavasāya*], "not *puruṣa*" [the soul].

Now, neither the five *mahābhūtas*, or gross elements, nor yet the five *tan-mātras*, or servile elements, are ever regarded, as having any function, which would give them the appearance of intelligence; the *buddhi* (*mahat*) or intellect performs the function of certain ascertainment (*Kārikā* 23), but in its performance of this function it is assisted by the two remaining inner organs, and one, or more of the external sensory organs (*Kārikā* 30), and in this functioning, it has the appearance of intelligence, because of its union with soul. In consequence, I am of the opinion that the *līṅga* here mentioned is not a characteristic mark, consisting of the twenty-three products of *prakṛti*, or the substratum (*Kārikās* 3 and 22), as Wilson renders it (The *Sāṁkhya Kārikā*, pp. 74-75), nor yet the "*līṅga-śarīra*", consisting of the thirteenfold instrument, plus the *tan-mātras* (cf. Garbe, *Mondschein der Sāṁkhya Wahrheit*, p. 66), but simply the "*līṅga*", the transmigrating thirteenfold instrument. A similar remark applies to the passage, occurring in the *Sāṁkhya Sūtras* (V 61): "*nādvāitam ātmano līṅgāt tadbhedapratīteḥ*".

"(There is) no non-duality of the soul" [*ātman*] (and matter), "since the difference of these (two) is recognized from the *līṅga*".

In regard to the employment of the word "*līṅga*" with the signification of thirteenfold organ or instrument, there now remain

two passages for consideration, to wit, *Kārikā* 10, with its comment and *Sāṃkhya Sūtras* I 124. The former reads :

"hetumad, anityam, avyāpi, sakriyam, anekam, ācṛitaṃ,
liṅgam,
sāvayavam, paratantram vyaktam ; viparitam avyaktam".

"Possessing a cause, non-eternal, non-pervading, migratory multiform, integrally dependent, *liṅga*, and functionally, dependent is the non-manifest. The non-manifest is the reverse".

Sāṃkhya Sūtra I 124 is identical with the first half-verse of this *Kārikā* and I have already expressed my opinion, in my article "I Metri delle *Sāṃkhya Kārikās*", published in "Studi Italiani di Filologia Indo-Iranica", that, for metrical reasons, I am inclined to regard this as representing an earlier original, from which the *Kārikās* also derived their materials. If such should prove the case, *liṅga* would most likely form the subject of the phrase and the preceding words predicates. The attributes "hetumat", possessing, a cause, "anitya", non-eternal, "avyāpin", non-pervading, "aneka", multiform, "ācṛita" might equally apply to the manifest universe, made up of the twenty-three evolutions of *prakṛti*, the substratum, or of the *liṅga*, as representing the thirteenfold instrument, but why "sakriya" should refer to the "vyakta", as a whole, I cannot see. *Gāuḍa-pāda*, in fact says :

"sakriyam ; saṃsāra-kāle saṃsarati ; trayodaśavidhena karṇena saṃyuktaṃ, sūkṣmaṃ śarīram ācṛitya saṃsarati ; tasmāt sakriyam".

"Migratory : at the periods of rounds of re-birth, it transmigrates ; furnished with" [or, composed of (?)] "the thirteenfold instrument, depending upon a subtle body, it transmigrates ; therefore it is migratory".

Surely this can mean nothing more than the *liṅga*, which, to repeat, is made up of the thirteenfold organ, and dependent on, or assuming, a subtle body, namely, the "*liṅga-śarīra*". A similar treatment of this attribute is found in the comment to the *Sūtras* (cf. Ballantyne, *The Sāṃkhya Aphorisms*, p. 146), but the *Sāṃkhya Tattva Kāumudī* seeks to explain this more in consonance with the *Kārikā* (cf. Garbe, *Mondschein der Sāṃkhya Wahrheit*, pp. 49-50).

We now come to a treatment of the signification of the word "*liṅga*", with which this paper opened, and in this connection,

permit me to quote the two passages from the commentary of *Gāuḍapāda*, bearing on this subject, the first in his gloss to "līṅga" in *Kārikā* 10, above-mentioned, the second to the succeeding verse (11).

a. "līṅgaṁ, layayuktaṁ; layakāle pañca mahābhūtāni tan-mātreṣu liyante, tāny ekādaśendriyāṁś sakāmaṁkāre, sa ca budd-hāu, sā ca pradhāne layaṁ yatīti".

"līṅga (means) implicated in absorption; at the time of absorption, the five gross elements are absorbed in the subtle elements, these together with the eleven sensory organs" [*indriya*] in the organ of subjectivity" [*ahamkāra*], and this in the intellect, and this goes to absorption in the originant" [*pradhāna*].

b. "līṅgaṁ vyaktaṁ, alīṅgaṁ pradhānaṁ, tathā ca pumān apy alīṅgaḥ. na kva cil liyata iti".

"The manifest is līṅga, the originant is not, and so also the soul" [*pumān*] "is not". (For "it is said) nowhere is it absorbed".

In the first of these two passages under discussion, the treatment of "līṅga" by *Gāuḍapāda* seems to contradict the conception of "līṅga", at least here, as signifying the thirteenfold instrument and to construe it as equivalent to the entire manifest creation of the substratum, *prakṛti*. Yet, it occurs to me that here, our author, as Vacaspati Miśra, in his explanation of "sakriya" given above, has simply erred in his effort to harmonize what really was an inharmonious sentence, as far as the philosophy goes; in other words, he seeks to construe "līṅga", originally intended as a substantive form and subject, as an adjective form and predicate of the noun "vyaktaṁ", and this thought he carries over into the following *Kārikā*, in consequence, reading: "pumān apy alīṅgaḥ". Leaving this aside, however, the fact remains that here the commentator illustrates "līṅga" by the term "layayukta", "implicated in absorption", in other words, renders it by "mergent", "dissoluble", and he is not alone in his explanation of the word, as such. Vacaspati Miśra, in his notes to *Kārikā* 40, says:

"līṅgaṁ layaṁ gacchatīti līṅgaṁ, hetumattvena cāsya līṅga-tvam iti bhāvaḥ".

"The līṅga is so-called, (since) it goes to absorption; and this condition of its being līṅga, (is) due to its condition of possessing a cause"; [the substratum, *prakṛti*]; "(this is) the meaning".

Aniruddha in his commentary to *Sāṃkhya Sūtras* VI 69, explains similarly (cf. Garbe, *Sāṃkhya Philosophie*, p. 269), and *Vijñāna Bhikṣu* in the *Sāṃkhya Pravacana Bhāṣya* admits both this meaning and that of characteristic mark. The *Sāṃkhya Candrikā*, at best a very late composition, alone takes "*līṅga*", as always signifying characteristic mark.

"*līṅgaṃ līṅgayati, jñāpayati*". "*līṅga* (is that which characterizes, makes known" (*Candrikā* to *Kārikā* 10).

"*līṅganāj, jñāpanāl līṅgam*". "*līṅga* is from characterizing, making known" (*Candrikā* to *Kārikā* 40).

Thus we see that all the earlier authorities are in agreement in their acceptance of this meaning. These masters of the school, nearer in point of time than we are, cannot be ignored in a treatment of such a word as "*līṅga*", and indeed as has been said before, there is not such a radical disagreement between these two senses, as at first seems apparent. The *līṅga* was the characteristic mark through which the *prakṛti*, the substratum of the universe—as well as the *puruṣa* or soul, but secondarily—was demonstrated, just as anything, according to the *Nyāya* logicians, is demonstrated by a *līṅga*, or characteristic mark. But through the very fact of its being that which denoted, pointed out, or characterized this substratum, a transfer of meaning took place and the *Sāṃkhya* teachers adopted a term formerly used in this more general sense, to express a philosophical conception, for which their actual vocabulary was deficient. The *līṅga* was that which issued forth from *prakṛti*, at the time of creation, when the equilibrium of the *guṇas*, constituting *prakṛti*, had been destroyed, but at the period of absorption, it re-entered or merged into *prakṛti*, becoming a part and parcel of this latter and existing as such till a new creation began. "To use a comparison", says Professor Morton W. Easton,¹ "which would have had the force of logic to the Hindoo mind, I might take from a mass of molten metal enough to make a tool to stir the mass with. On finishing the operation, I might merge the tool into the molten mass again". Thus, then, being a part of the substratum of the visible universe, and merging into it at stated periods, the *līṅga* characterized it as a mark. But why should this *līṅga* merge into the *prakṛti*? Because it is affected by the dispositions of right conduct, and the like (*Kārikā* 40), and being

¹ Article on the Body in the *Sāṃkhya*, see above, p. 7.

still affected by these dispositions, at the end of a world-period, it cannot withdraw itself from the soul, or *puruṣa* and leave this free and isolated. It must expiate, so to speak, or make neutral this disposition in another round of re-birth or several, and thus merges into *prakṛti*, until the beginning of a new creation may permit of its entrance, into another subtle body and then a gross body. Moreover, were it not covered by the fine elements, as a subtle body, during the period between two births in gross bodies, it, being devoid of a support, would vanish, merge into the all-present *prakṛti*, as at the end of a world-period (*Kārikā* 41). From all this it results that the *līnga* is both the characteristic mark, or that which points out the *prakṛti* and also that which merges into, or vanishes in *prakṛti*.

That there may be some erotic connection with this meaning in the designation of the male organs of generation by the term *līnga*, is possible, but such a relation I must let rest for the moment. In this paper, I have sought to show merely the special *Sāmkhya* use of the word. That this school appreciated and employed *līnga* in the ordinary sense, is undoubted, but on the other hand, I feel, that at least in the earlier *Sāmkhya* treatises, there is to be seen a purely specialized and technical meaning, to wit, the signification of the "thirteenfold instrument, the mergent".

ADDITIONAL NOTE.

Since the conclusion of the present article, I have had the opportunity of studying the Chinese version of the *Sāmkhya Kārikās*, with its commentary, by Paramārtha, translated by Dr. M. J. Takakusu, in the "Bulletin de l'École Française d'Extrême Orient, Janv., Juin, and Oct., Dec., 1904". On p. 1027, in his translation of *Kārikā* 41, I find:

"Comme il n'y a pas de peinture; comme il n'y a pas d'ombre sans un poteau ou autre chose de semblable; ainsi, sans un corps composé des cinq éléments subtils, les treize (substances grossières) n'auraient pas de support".

In this case, we actually have the Sanskrit "*līnga*" occurring in the Chinese version, as "the thirteenfold instrument"; as well as in the Chinese commentary, to *Kārikās* 40, 41 and 42.

ELLWOOD AUSTIN WELDEN.

REVIEWS AND BOOK NOTICES.

A New English Dictionary on Historical Principles. Edited by Sir JAMES A. H. MURRAY, Dr. HENRY BRADLEY and Dr. W. A. CRAIGIE. Oxford, At the Clarendon Press, 1908, 1909, 1910.

Three years have again elapsed since our last notice of the Oxford English Dictionary. Twelve quarterly Parts have again been received, which may be briefly enumerated, in order to keep up the alphabetical connection. January 1, 1908, came Volume VII, Polygenous—Premium, Dr. Murray; April, 1908, Volume VI, Monopoly—Movement, Dr. Bradley; July 1, 1908, Volume VIII, Reserve—Ribaldously, Dr. Craigie; October 1, 1908, Volume VI, Movement—Myz, Dr. Bradley; January 1, 1909, Volume VII, Premisal—Prophesier, Dr. Murray; April 1, 1909, Volume VIII, Ribaldric—Romanite, Dr. Craigie; July 1, 1909, Volume VIII, S—Sauce, Dr. Bradley; October 1, 1909, Volume VII, Prophesy—Pyxis, Dr. Murray; January 1, 1910, Volume VIII, Romanity—Roundness, Dr. Craigie; April 1, 1910, Volume VIII, Round-Nosed—Ryze, Dr. Craigie; July 1, 1910, Volume VIII, Sauce-Alone—Scouring, Dr. Bradley; and October 1, 1910, Volume IX, T—Tealt, Dr. Murray. It will thus be seen that in the last three years the letters M, P, and R, have been completed, the letter S advanced, and the letter T begun. These Parts complete Volumes VI and VII, advance considerably Volume VIII, and begin Volume IX. It may, therefore, be possible to complete the Dictionary in ten volumes, as proposed, for the letters—N, O, and Q, have already been completed, and after S and T, W is the only lengthy letter remaining.

The character of the work and the method of treatment of the several words is familiar to all readers of these notices in the American Journal of Philology. The Prefatory Notes to each Part continue to give comparisons with other leading Dictionaries from which we may see the increase in number of Words recorded, and especially in the number of illustrative quotations. The "grandfather's tale",—as Dr. Murray calls it,—that associated the *Potato* with Sir Walter Raleigh is exploded, and we learn from the MS Journals of the Royal Society, 1663 and 1693, that they first recommended the potato for cultivation in England "in time of scarcity", and the second connected it with the name of Sir Walter Raleigh, who had been dead for seventy-five years; also, that the Sweet Potato (*Batata*) was the common potato,

and the Irish were "bastard potatoes", not indigenous to Ireland, however much cultivated there later, so as to cause a famine when the crop failed in our day. We are told that "its native region is unknown, but it appears to have been seen by the Spaniards first in the West Indies *c.* 1500". This statement applies to the sweet potato; and the name "Virginia Potatoes" is a misnomer, if by that was meant its original habitat.

The word *Pottle* deserves a brief notice. It dates from the 14th century, O. F. *potel*, and was first used for liquids, being equal to a half-gallon, but it was also used "for corn and other dry goods". The writer first heard it used in his youth, some fifty years ago, by an old gentleman in reference to seeding wheat. He stated that the proper quantity of seed to use in sowing wheat was a bushel and a "*pottel*" to the acre. Dr. Murray says that the measure is "now abolished", though he gives a quotation from Hazlitt, 1869, "Who'd keep a cow, when he may have a *pottle* of milk for a penny?" This Part increases the Romance element in our vocabulary by reason of the many words beginning with the prefixes *post-* and *pre-*. The last word *Premious* is characterized as *rare*, and references are given for its use, 1855 in Clarke, and 1864 in Webster, but this writer has never met with the word.

Considering the largely increased use of *Motor-cars*, it deserves notice that the earliest examples of the word are from the English newspapers in 1895, one of which says that "The chief reason why *motor-cars* have not been more generally adopted in America lies in the roughness of the roads" (Westminster Gazette, 10 Sept.), and another (Daily Chronicle, 29 Oct.) is looking for a name for the vehicle: "A name has not been found for horse-less carriages. The latest suggestion we have had is '*motor-car*'". The Daily News, Feb. 5, 1896, speaks of the "Motor-Car Club", but in the preceding column, under *Motor*, short for *motor-car*, we find also the words "automobilism" and "Automobile Club", but these are too long for practical use, so they are cut down to "Auto". It would be well to keep *Motor-man* for these vehicles instead of limiting it to the street-cars, and taking up the French *chauffeur*, anglicised as "*shofer*", a horrid word. Any new invention necessarily adds to the vocabulary, but we should follow the analogy of the language.

To glance for a moment from lexicography to orthoepy. I desire to compare the pronunciations of *Morning* and *Mourning*, both of which words occur in this Part. It may be, perhaps, remembered by my older contemporaries that some years ago I reviewed in this Journal Storm's *Englische Philologie* (A. J. P., Vol. II, No. 8, December, 1881). I remarked: "Many pronunciations of particular words are given, which, to my knowledge, are never heard here, and others pronounced antiquated which are in daily use. Both Walker and Smart retain the dis-

inction niversal in this country, between *mourning* and *morn-*
 ing, while Ellis and Sweet say that Englishmen pronounce the
 first as the second, *māāning*. Sweet says: I certainly make no
 distinction between *mourning* and *morning*. Scotchmen do, as
 also archaic speakers in London, but it is certainly extinct in the
 younger generation. It is impossible for one American to speak
 for the whole country, as we have provincial variations and
 alternative pronunciations even among educated persons, but I
 think this will be news to most Americans". It is not yet thirty
 years since this was written, and yet I find Dr. Bradley giving
 the preference to the American's English over the Englishman's
 English, and I am glad to find him sustaining my contention, for
 in the orthoepical Key *morning* is pronounced mōɹning and
mourning mōāning. [The Key to pronunciation is omitted in
 this Part. It is given in nearly all the Parts, as in the following
 Part, but the difference of pronunciation can be distinguished
 without it.] The question here is between Ellis and Sweet on
 the one hand, and Murray and Bradley on the other, with whom
 this American agrees.

The Romance portion of the vocabulary is still further increased
 in the next Part by the words with the prefixes *Re-* and *Retro-*.
 Here also we find both *Rhyme* and *Rhythm*, the former being
 but a "graphic variant of RIME sb.¹, which arose through etymo-
 logical association with the ultimate source, L. *rhythmus*, and
 became common early in the 17th c." "*Rhime* was a frequent
 spelling till late in the 18th c. and was affected by some writers
 in the 19th c., but *rhyme* is the prevailing literary form". I may
 add to this, however, by remarking that the present tendency is
 to go back to the oldest English and use *rime* for *rhyme*, drop-
 ping the *h*, which is reserved for *rhythm*, it being more directly
 derived from the Latin *rhythmus*, and found in the variant forms:
 "6-7 *rhithme*, *rithme*, 6-7, 9 *rythme*, 7 *rhythme*, *rithm*, 7-9,
rythm, 8 *rhithm*, 7 *rhythm*". It too is described as "a graphic
 variant of RIME sb.¹, assimilated to L. *rhythmus*, Roman F.
rhythme, in 16-17th c. *rithme*. The rime-words *time*, *crime* (see
 quotes. 1646, 1651, 1677) attest the pronunciation (rəim). Cf. the
 spelling *ri me* in B. Jonson, *Volpone*, Prol., the apostrophe
 representing the omitted *th*". The spelling *rime* has the advan-
 tage of tracing this word to the Old English, whereas the spell-
 ing *rhythm* traces this to the Latin, ultimately to the Greek,
 original. *Rhythm* as a verb is marked *rare*, but an example is
 noted from Wharton's Works, 1650-66. Under *rhythmus* we
 find as the oldest quotation one of 1531, from Elyot's Governour,
 who speaks of "metres & harmonies, called *rythmi* in greke".
 De Quincey (1840) speaks of "The sonorous *rhythmus*, and the
 grand intonation of the Greek Iambics", which at least sounds
 better to my ear than the English *rhythm*.

The last Part of M concludes Volume VI, which contains the
 letters L, M, and N, the letters L and N having been previously

published. The short Preface to Vol. VI, and separate Prefaces to the letters L and M follow the text. There are recorded in this volume of main and subordinate words, special and obvious combinations, a total of 48,813 words in these three letters, and the aggregate numbers for the first six volumes contain 210,780. If the last four volumes average proportionately, we shall have over 350,000 words of all kinds in this Dictionary.

Among words that deserve special attention are *Mr.* and *Mrs.*, entered as main words, *much*, *multi-* as a prefix, *mumble-the-peg*, characterized as "now U. S." (I pity English boys if this well-known game has now become obsolete in England. It shows only that Americans are more tenacious of old customs than Englishmen), *music*, *musk*, *musket*, *must*, verb, *mutton*, *mystery*, from *mysterium*, and from *ministerium*—but lack of space forbids further citations.

The Part for January 1, 1909, is a Treble Section. In it the Romance portion of the vocabulary is still further increased by words with the prefixes *Pre-* and *Pro-*. Here the reader may inform himself on *Pre-Raphaelism* and *Pre-Raphaelitism*, which, however, do not date back further than Rossetti (1853) and Ruskin (1851), judging from the quotations given; these are, therefore, quite modern words. Rossetti informs the editor (1907) that he writes *Praeraphaelite* and *Praeraphaelitism*, but the editor prefers *Pre-*, as does Ruskin also. The mythical *Prestor John* is interestingly defined with references to Col. Yule's article in *Encycl. Brit.* XIX, and quotations from King Alisaundre, before 1400 on. The juggler's phrase *Presto* goes back to Ben Jonson, before 1600. *Pretty* (O. E. *praettig*, from 11th century), originally crafty, tricky, has changed its meaning considerably, and for the better, as it would once have been no compliment to speak of "a pretty girl". The earliest quotation for "a pretty penny" is from Steele, *Spectator*, 1712, so it has been in use for at least two hundred years. *Prevent*, with its three columns of definitions, deserves study. Much of interest that invites comment must be passed over, lest this article extend to unwarrantable proportions.

The Part for April 1, 1909, is a double Section, and the editor says: "The Romanic element, while still large and important, does not preponderate over the native English, and many even of the Romanic words have become so English in form and use that their foreign origin is not obvious at first sight". The form *Riband*, for which also *riban* is found, supplies examples from 14th-19th century, and with it *Ribbon*, now the more common form, should be compared, it being a later form of *riban*, *riband*. "In the 16th-18th century the French form *Ruban* was also frequent".

Rich, adj., adv., and sb., fills four columns, and it appears also as an obsolete verb. A half-column more includes the obsolete noun (O. E. *rice* kingdom), which was common until the 15th

century; then comes *riches*, a variant of the obsolete *richesse*, directly from the French. The editor says: "The conversion into the plural form may have been assisted by Latin *divitiae*". We find the form *richesses* as late as 1677, used during the 13th, 14th, 15th, and 16th centuries also.

Rid, verb, is of Old Norse origin, from the 13th century, and fills more than two columns. *Ride* is common Teutonic, and its obsolete preterite *rid*, from the old preterite plural, is preserved in the ancient pun on "Orpheus and Eurydice (you-rid-I-see)." The verb fills between seven and eight columns, but the common expression *ride and tie* does not date back farther than Fielding, 1742. I suspect that earlier examples might be found. *Rig*, vb., in the sense of hoax, is marked "*slang or colloq.*", but this use does not date back a hundred years, if we can rely upon the quotations for the earliest use. *Right*, in its various senses, fills twenty columns, and among the meanings of the noun we find, "With reference to drinking, in phr. *to do* (one *right*), with examples from Shakspeare, 2 Henry IV, v, iii, 76, and Chapman, All Fools, 'Fill's a fresh *pottle*, by this light, Sir Knight, You shall do right'", evidently used in drinking healths, but it is marked with the dagger (†) as obsolete. *Rime* (see above) and *rime* (O. E. *hrim*, frost) fill four columns in their different senses; *Ring*, noun and verb, fills sixteen columns; and the noun and verb *Rise*, thirteen, the last sense of the verb being "33. *colloq.* to raise or grow; to rear, bring up", with example from Martin Chuzzlewit, 1844, "Where was you *rose*?" Barring the bad grammar, any Virginian might rightly say, Where were you raised? and it would be reckoned merely *dialectic*. The M. E. *ro* (Old Norse, tho' we find once an O. E. *rōw*) was in use from 1200 to 1500, but seems to have died out with the Towneley and Chester Plays.

Road fills six columns, and *Roar*, with derivations, five. *Roanoke*, "from the Powhatan or Virginian dialect of Algonkin", is defined as "an inferior kind of wampum made and used by the natives of Virginia". Examples are given from Capt. Smith's Virginia, 1624, Beverly's History of Virginia, 1722, et al., and the name is still preserved in a river, a county, and a city in Virginia. *Rock*, with its derivatives and compounds, *Rod*, *Rogation*, *Roger de Coverley*, "an English country-dance and tune", *Rogue*, *Roland*, *Roll*, twelve columns in its various senses. *Roman*, and *Romance*, deserve perusal, but lack of space forbids further comment.

The double Section for July 1, 1909, begins another letter, S, in which the remarks on the voiceless (surd) *s*- and the voiced (sonant) *z*-sounds deserve attention, as well as on the phonetic combinations *sy* and *zy*. Among noticeable articles are those on *Sabbath*, *sack*, in its different meanings as noun and verb, *sacrament*, and its derivatives, the obsolete *sacre* as verb, *sacred*, adj. and subs., *sacrifice*, subs. and verb, with derivatives, *sad*, *saddle*, *safe*, and its compounds, *sag*, *saga*, O. N., but from 1709 on as

an independent word in English, *sage*, *sail*, *sain*, "now *arch.* and *dial.*", from Baeda, 900 on, *saint*, *sake*, *sale*, *Salic*, *sallow*, *sally*, *Sally Lunn*, mentioned in 1827, by Hone (*Every-day Book*, II, 1561), who defines it: "The bun, called the Sally Lunn, originated with a young woman of that name in Bath, about thirty years ago", previously found in the *Gentleman's Magazine*, LXVIII, 1798; and *salt*, with its ten columns, with which this notice of half of this Part, S—Sauce, must conclude.

The Part for October 1, 1909, *Prophesy—Pyxis*, is a treble section of over two hundred pages, concluding P and completing Vol. VII. It contains more than 5000 words, of which "the words of native origin are very few". They are principally from Old French, Latin and Greek, and many begin with *Pseudo-* and *Pyro-*.

It deserves attention that such a would-be stylish phrase—not to say stylistic—as the misused "psychological moment" is of very recent origin (see the etymological note). The editor, Sir James Murray, says that "The French expression arose in Paris in December, 1870, during the Siege, and was first used by the German Journal *Kreuz Zeitung*; its misuse was due to a mistake in gender, not made by the Journal itself, which said *das psychologische moment*, and this was mistaken for *der psychologische moment*. "Thus attributed to German pedantry, the nonsensical *moment psychologique* was ridiculed by the Parisians, and became a jocular phrase or 'tag' for 'the fitting or proper moment'; and with this connotation it has passed, equally nonsensically, into English journalese", and, I would add, into rhetorical English. Having originated in a blunder, it might well be dropped.

The word *Protestant* is defined as "in pl. the designation of those who joined in the protest at Spire in 1529"; i. e., those who dissented from the decision of the Diet of Spire (1529), "which reaffirmed the edict of the Diet of Worms against the Reformation", so it designated "the adherents of the Reformed doctrines and worship in Germany". "The name was generally taken in Germany by the Lutherans; while the Swiss and French called themselves *Reformed*". The earliest literary example is from 1539. "In the 17th c. Protestant was generally accepted and used by members of the Established Church"; i. e., of England. "In more recent times the name has been disfavoured or disowned by many Anglicans"; hence the agitation by some to reject the word from the official title of the "Protestant Episcopal Church" in this country, "descended from and in communion with the Church of England", altho' it has been in use for 130 years.

Space fails to comment on the word *Puritan*, and others, especially the word *Put*, with its *thirty* columns. The editor says: "The article on *Put*, indeed, is next to that on *Go*, the longest as yet in the Dictionary; and the ramifications of sense and use in the simple verb have made its arrangement a work of

enormous difficulty". It is traced from a "late O. E. *putian*" (or? *pūtian*) 11th century. "For the earlier history evidence is wanting, but the various forms appear to be parallel formations from a stem *pūt-, pot*". *Put* and its phrases form a volume in itself, with 54 separate idiomatic, proverbial, and other phrases. The Preface to Vol. VII closes this Part.

The next Part for January 1, 1910, consists of but a single Section of sixty-four pages, Romanity—Roundness, forming a part of Volume VIII, none of the articles being long. *Rood*, cross, O. E. *rōd*, *Roof*, O. E. *hrōf*, and *Rough*, O. E. *rūh*, are among the longest native words, and *Round*, French, among those of foreign origin. While the phrase *rough-and-ready* is recorded, we miss its most common application in this country, *Old-Rough-and-Ready*, as a nickname of Gen. Taylor during the Mexican war, which an American editor would not have failed to note. *Rough-house* has also escaped notice. *Round-Robin*, "originally used by sailors, and frequently referred to as a nautical term", has had its origin long since lost sight of. *Round Table* still preserves its connection with King Arthur, the earliest mention of it having been found in Wace's *Roman de Brut*, 1155.

Rout, *route*, *rove*, *row* will be found of interest; so also the common adjective *royal*, to which over six columns are given. *Rub* and *rubber* follow, and in the sense of "overshoes" the latter is marked "U. S." *Rubber*, in the sense of "a rubber at whist", is pronounced as "of obscure origin; there is no evident connection with the preceding". *Rubric* goes back to 1375, and takes its name from being "written or printed in red". *Rude* fills over four columns: *Rue*, O. E. *hréowan*, sb. and vb., reaches back to O. E. times. *Ruff*, in the sense of "trump" antedates 1600. *Rule*, M. E. *riwle*, as in the *Ancren Riwle*, reaches the 13th century, and the development of the leading senses took place in Latin *regula*. *Run*, as noun, fills six columns, as verb, and, including phrases, twenty-five columns, or eighty-two collocations. If we include *Runner* and *running*, we may add over a dozen more. This Part completes the letter R, and contains the Preface to Q and R.

The Part for July 1, 1910, continues the letter S, including words "for the most part of Romanic origin", altho' we have some common words of native Teutonic origin, as *saw* (O. E. **sagu*), the cutting tool, and *saw* (O. E. *sagu*), a saying, as in Shakspeare, A. Y. L., "full of wise *saws*"; also *seax*, knife, which dates back to the *Beowulf*, from which the name *Saxon* is thought to have been derived, "often used for Modern English speech, of Saxon or Anglo-Saxon origin"; [no fault is found here with the use of the term *Anglo-Saxon*, which some of our purists condemn;] *say*, with its derivatives, fills a dozen columns, perhaps the longest of our native words in this Part. The term *Scallywag*, *scallawag* (under various spellings), so common in Reconstruc-

tion times, is marked *slang* or *colloq.* (orig. *U. S.*), and [Origin obscure], but the correct origin is most probably given in the following quotation: "1868, Daily News, 18 Sept., Wade Hampton explained the origin of the term . . . by saying that 'scalawag' was the name applied by drovers to lean and ill-favored kine". Attention is directed to the etymological note on *scientific*, "the true history of which has not hitherto been given in any English dictionary".

The Part for October 1, 1910, the last one published, begins the letter T, so we are gradually advancing to the end. Our remarks on this Part must be very brief. We find *taffy*¹ given as the earlier form of *toffee*, but *taffy* is more common here; its metaphorical use as flattery, is marked "*U. S. slang*"; *taffy*² is "an ascribed Welsh pronunciation of Davy", as early as 1700, which the familiar nursery rime preserves; *take*, of O. N. origin, occupies nearly 40 columns, "making the longest article as yet in the Dictionary"; "its sense-history is itself an instructive chapter in Sematology"; "the determination and classification of the senses of *take* has been a long and difficult business"; and some *fifty* languages are given as sources. Besides *take*, *table*, *tail*¹, *tally*, *tea*, *teach*, fill a large portion of this Part; *teach* and its derivatives fill a half-dozen columns. As showing what brand-new words are included, we find *taxicab*, "short for *taximeter cab*, and itself shortened to *taxi*", altho' its use dates back only to 1907, and the only examples given are found in the English newspapers,—but "so far for to-day",—as my old professor used to say.

JAMES M. GARNETT.

Die hellenistischen Mysterienreligionen, ihre Grundgedanken und Wirkungen von R. REITZENSTEIN. Leipzig und Berlin, Teubner, 1910. Pp. 222.

The volume under notice, described on the title-page as a "Vortrag gehalten in dem wissenschaftlichen Predigerverein für Elsass-Lothringen den 11. November 1909", contains much more than one is thus led to expect. The address itself occupies the first sixty pages, a trifle more than a quarter of the total, the remainder being devoted to Excursus and Notes, together with Addenda and Indices.

Professor Reitzenstein here takes up in summary form a subject which has engaged his thought for years, particularly in the volumes 'Poimandres' (1904) and 'Hellenistische Wundererzählungen' (1906), and like others who have pursued the study of the tantalising age of Hellenism, it is difficult for him to leave it. The fascination of the theme is undeniable, particularly for those who unite to a love of things Greek an interest and

competence in matters Biblical and oriental. It is fortunate that the extension of classical studies into these fields is guided by such scholars as Franz Cumont, Paul Wendland, and Richard Reitzenstein.

Our author lays great stress (p. 2 f.) on oriental influence as the specific characteristic of all that is 'Hellenistic' in religion, though there is, of course, always a more or less significant admixture of Greek thought or language. This fact provokes the question whether we possess a knowledge, or even a means of knowledge, sufficiently assured to warrant this view, taken not as a thesis to be defended, but as a basis for argument. Not the least of the many titles which Hellenistic religion has to the interest of thinking men, it seems to the writer, is that there was a real *praeparatio evangelica*, not indeed miraculous, but still to us, with our limitations of knowledge, mysterious. That there was a singular convergence of religious thought, taking the form of the rise of secondary worships growing out of older religious systems of Persia, Phrygia, Egypt, Greece and, lastly, Palestine, having the common characteristics of proselytizing, seeking to be universal instead of national, and appealing directly to the individual soul,—this is a fact of extraordinary interest, although it baffles explanation except by hypothesis. Undoubtedly the hypothesis of a common origin in the orient, stimulated perhaps by some such extraordinary movement as that culminating in the Hebrew Prophets, is not wholly improbable; but a careful study of the history of religious thought, e. g., in Greece, shows that in the main the development of those aspects which later fix the physiognomy of the Hellenistic age was steady and not such as to call for the assumption of foreign influence. The enthusiastic reception of the Bacchic cult in Italy, no less than the welcome extended to Greek ideas in Egypt and to Isis in Greece, shows that everywhere there had been this indigenous *praeparatio*. We ought therefore, as it seems, to study the religious movement of the age without too strong a preconception as to the source of this or that, contenting ourselves for the present at least with the ascertainment of facts where they are obtainable.

This caution is particularly desirable in a case like that of Paul's relation to a Gnosticism before the Gnostics. There is undoubtedly a most fascinating problem here, but it cannot be solved by deriving Paul's inspiration from a non-existent literature, the sometime existence of which must be inferred from a body of magical Hermetic writings subsequent in date to Paul. A somewhat similar case is that in which our author speaks of the custom of recognizing the teacher as the 'spiritual father' (p. 27) of the disciple. In regard to a practice which is known to have existed in the medical schools in the fifth century, and must have obtained in all corporations, designated by patronymics, in which the apprentice displaced the son when the caste yielded to the guild, it is surely not *necessary* to seek

light from the orient, although of course oriental parallels are abundant.

Professor Reitzenstein is well aware of the difficulty of deciding where one is dealing with phenomena strictly pertaining to religious Mysteries and where with that which is only remotely connected with them. There is perhaps no one aspect of the whole subject more suggestive than the obvious fact that the same words may be felt as a true description of a veritable experience, even an experience primarily physical, or merely as a metaphor applicable to states of mind or emotions. In other words, the Mysteries (first, perhaps, individual, then in part organized into a stated service with its appropriate ritual open to all communicants) lead insensibly to Mysticism; and he must needs be a seer who would in every case distinguish even the degree of reality which the supposed experience had to the thought of the narrator. In the magical literature, upon which one author so largely draws, there is the added difficulty that for us of to-day, at least, it seems to possess but little reality.

Yet it would be a serious fault in the reviewer if he should leave the impression on the reader that tangible results are not to be had from this brilliant book. If we are farther than we are perhaps willing to admit from a state of knowledge that would enable us to trace the several doctrines of Paul to their sources, the ministers who were privileged to hear this address of Professor Reitzenstein must have felt that they could henceforth read the great Apostle's words very much as if they had been his contemporaries. Surely that is great gain; and the vitality of the picture of the times presented is due to the contagious enthusiasm of the author, whose style has on this occasion profited by the requirements of oral delivery.

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REPORTS.

REVUE DE PHILOGIE, XXXII (1908, 1 and 2).

Pp. 5-23. Louis Havet, Notes on Plautus (Continuation. See A. J. P. XXX, pp. 465-473). Epid. 9; 15; 24 and 26; 29 and 31, 44, 57, 65; 47, 48 and 50; 61; 67-68; 75-76, 177; 90; 126; 130-131; 136; 140; 204; 279; 361; 364-365; 477; 531; 585-586; 624; 625; 668; 679 (and Trin. 979); 714.

Pp. 24-25. Georges Nicole, Note on the Parabasis of the Knights. Nicole defends the reading *σπρώματα* (Eq. 605) against the reading *βρώματα* advocated by Paul Girard and supported by the Ravennas.

Pp. 26-28. D. Serruys, Notes on a comparatively unknown Manuscript of Plutarch's Lives. The manuscript in question, the existence of which seems to have been unknown to Konrat Ziegler, *Die Ueberlieferungsgeschichte der vergleichenden Lebensbeschreibungen Plutarchs*, Leipzig, 1907, is a carefully written 11th century Athos parchment manuscript, which, in the catalogue of Chrysostomos, bears the number 324. It comprises 128 leaves, about half of which are more or less mutilated as the result of moisture. There are indications that our manuscript, which contains only ten of the Lives, originally formed part of a larger codex, which embraced all of the Lives. In the course of a recent visit to Athos undertaken for some other scientific purpose, Serruys had an opportunity to inspect MS No. 324, and as a result of a rather rapid survey of the Lives of Alexander and Caesar, he has reached the conclusion that our MS is the best representative of the class of Plutarch MSS to which the V^b and the M of Sintenis belong, and he expresses the hope that at some early date one of the younger monks may undertake the task of collating it.

Pp. 28-29. C. E. Ruelle, Proposed Corrections in the Anonymus of Bellermann. On p. 20, the term *προκρουσμός* with its proper notation, and on p. 25, the definition of *προκρουσμός*, are omitted, whilst at the same places the notation (*re-mi-re, mi-fa-mi*), and the definition of *ἐκκρουσμός* (*ἐκκρουσμός δὲ ἐστὶν ὅταν τοῦ αὐτοῦ φθόγγου δις λαμβανομένου, μέσος παραλαμβάνηται ὁ ξύττερος φθόγγος*), are those that properly belong to *προκρουσμός*. Ruelle proposes to make the proper additions and corrections.

Pp. 30-35. Salomon Reinach, *Divina Philippica*. The source of the remarkable eulogy of Pompey at the opening of the

seventh book of Lucan's *Pharsalia* must be sought in Cicero's Second Philippic. Verses 40-44, in particular, which are somewhat obscure when taken by themselves, become perfectly clear when viewed in the light of the 26th section of the Second Philippic. To this view it might possibly be objected that as Lucan seems to have followed Livy in his historical narrative, it may have been Livy and not Cicero, from whom he caught his enthusiasm for Pompey. But Livy was too sane an historian to have indulged in such extravagances of expression as did Lucan. Furthermore, Cicero's Second Philippic had become a classic almost from the day of its publication, and it influenced Livy as it influenced Juvenal and others. Lastly, the parallelism of language in Lucan and in the Second Philippic, especially in the passages above cited, is so striking that it is impossible to believe that the sentiments in question are derived from any other source than Cicero.

Pp. 36-46. E. Cavaignac, *The Changes in the Rating of the Solonian Property Classes*. Boeckh inferred from [Dem.] 43, 54 that the rating of the *zeugites* was based upon a minimum income of 150 measures. This figure does not agree with that given by Aristotle and by Pollux, who assign a minimum income of 200 measures to that class. Cavaignac explains this apparent contradiction by the hypothesis that the number 150 represented the rating of the *zeugites* till the adoption in about 590 B. C. of the *Euboico-Attic* instead of the *Aeginetan* standard of weights and measures, and that the number 200 is simply due to the evaluation of the old schedule in terms of the new. Accepting 500, 300, and 150 as the original figures for the minimum incomes of the *pentacosiomedimni*, the *knights*, and the *zeugites* respectively, these figures would, under the new standard, become 666. 66, 400, and 200. The reason why Aristotle, *Pol.* 7, records the change in the rating of only the *zeugite* class, is stated to be that in the latter half of the fifth century, the date of most of the Aristotelian sources, accurate information with regard to the rating of the first two classes was not available. Cavaignac further believes that by about 480 B. C. another increase in the rating of the upper two classes had taken place. Pollux (8, 130) makes the statement that the *pentacosiomedimni*, with an income of 500 dr., paid one talent into the public treasury, the *knights*, with an income of 300 dr., half a talent, the *zeugites*, with an income of 200 dr., ten minae, and the *thetes* nothing. On the basis of this information Boeckh evolved his brilliant theory of a graduated capitalization of incomes for purposes of assessment. He maintained that, to ascertain the amount of the taxable capital in any given case, the annual income was first multiplied by 12, and then, if the owner of the property belonged to the highest class, he was assessed for the entire amount of the sum so obtained; if he belonged to the second class, he was assessed for five-sixths of that amount; and, if he belonged to the third

class, he was taxed on only five-ninths of his estate. But Cavaignac accepts neither this nor any other theory of graduated capitalization. He believes that Pollux confused two different schedules, an earlier one based on incomes, and a later one based on capitalization. At 18%, which Cavaignac considers to have been the prevailing rate of interest at Athens at the period in question, Pollux's ten minae would in round numbers represent the capitalization of 200 dr., his half talent would in like manner correspond to an income of 600 dr., and his talent would correspond to an income of 1200 dr. There would thus be shown a rise in the rating of the upper two classes without a corresponding increase in the assessment of the third class. As the causes of this change, Cavaignac ventures to assign the depreciation of the purchasing power of silver and the institution of the liturgies, and he thinks that, in consequence of the continued operation of these causes, there were still further changes, so much so that there is every reason to believe that the ratings of 6000, 3000, and 1000 dr. of the schedule of 480 B. C. were in 427 represented by a capital of 20000, 10000, and 3333. 33 dr. respectively. Notwithstanding all these changes, the traditional names of pentacosiomedimni, knights, zeugites, and thetes had been maintained during all this time, but successive *εισφοραί*, beginning in 428/7, gradually broke down this classification, and, as a result of the general reassessment in 378/7, the Solonian property classes, which had so long survived the economic conditions that had called them into being, definitively ceased to exist.

Pp. 47-58. Félix Gaffiot, The Alleged Use of *Si* Interrogative in Latin. Grammarians have been in the habit of recording a so-called use of interrogative *si* and in support of this use have been adducing passages from Plautus, Terence, Cicero, Virgil, Horace, and Livy. In 1904 Gaffiot published a dissertation in which he claimed that, aside from three *quasi*-examples in Livy, there was but one genuine example of interrogative *si* in all Latin literature. This example occurs in Propertius and is pronounced a Hellenism by the author, whilst the three apparent examples in Livy are regarded as bold extensions of the construction *scrutari si*. Many scholars have accepted Gaffiot's conclusions, but there are some grammarians who, though admitting that the list of examples of interrogative *si* must be considerably curtailed, yet believe that there is a certain residue of passages in which *si* can justly lay claim to an interrogative force. Unfortunately for their contention, these grammarians do not agree among themselves, and it is this lack of agreement that has led Gaffiot to treat the question once more in these pages. The author concludes his discussion with the following words: "We French, since the days of Riemann and thanks to his instruction, have learned to admit the conditional force of *si* after *exspectare*, *conari*, etc. According to my opinion, one

should go still further and admit this force everywhere; in other words, I am of the opinion that there is no interrogative *si* in Latin."

Pp. 59-63. Félix Gaffiot, The Error of the Subjunctive of Repetition—An Addition to Causal *Cum*. The doctrine that in iterative sentences with *cum* the subjunctive after *cum* is abnormal and is used to emphasize the idea of iteration, is rejected as false by Gaffiot. In conformity with the general law formulated by him in his treatise entitled *Le Subjonctif de subordination en latin* (Paris, Klincksieck, 1906), the author claims that in these *cum* clauses the use of the subjunctive is optional, the indicative being used when *cum* expresses a temporal relation pure and simple, the subjunctive, when *cum* has a causal connotation. The operation of this principle is exemplified by a number of subjunctive examples, which are discussed in detail.

P. 63. René Pichon, Critical Note on Tacitus. In *Dial.*, 16, read *iam* for the MS *fama*.

Pp. 64-65. René Pichon, Virgil's Judgment of Horace. Bayard had proposed a new interpretation of Horace Sat. I, x, 44, according to which *molle* and *facetum* are not substantives but adjectives, agreeing with *epos*, which here means not epic poetry but hexameter verse. Pichon advances a couple of additional arguments in favor of this interpretation.

Pp. 65-67. René Pichon, Critical Notes on Livy. *Exsuperabiles* 21, 30, 7; *inclinare animos* 22, 58, 7; *stupere* 24, 25, 8; *neque eleuo* 28, 42, 6; *ut tot in Italia populi ad se deficerent* 28, 44, 4; *omnibus* 29, 27, 2.

Pp. 68-72. P. Mazon, Notes on Menander. Critical notes on *Epitrep.* 1-3; 138-140; 145-153; 156-158; 226-228; *Sam.* 15; 55; 68-71; 82-86; 97-105; 136; 159; 160; 176 sqq.; 288 sq.

Pp. 73-76. L. Bodin, Notes on Menander's *Epitrepontes*. The first part of this paper shows that the Auge and the Alope of Euripides, by a sort of *contaminatio*, furnished the starting-point of the *Epitrepontes* and provided Menander with the theme of one of the prettiest scenes of that play. It would thus appear that Menander made use of Euripides in the same manner in which his own works were later used by Terence. The second part of Bodin's paper consists of critical notes on the *Epitrepontes*, the verses considered being 44, 48, 53, 57-58, 85 sqq., 106, 304, 419-423, and 454-458.

Pp. 77-93. Book Notices.

Pp. 95-128. Jean Psichari, Sophocles and Hippocrates apropos of the Philoctetes of Lemnos. Psichari complains that in the study of the history of Greek medicine from Homer to Hippocrates not enough attention has been accorded to Sophocles. Only a few of the most obvious and general facts relating

to this author have been pointed out, whereas the most important and the most specific points have been left unnoticed. It is the purpose of this paper to elucidate several passages of Sophocles' *Philoctetes* and to emphasize certain points of contact between Sophocles and Hippocrates. The most important passages considered are verses 782-784:

ἀλλὰ δέδοικ', ὦ παῖ, μή μ' ἀτελής εὐχή·
στάζει γὰρ αὖ μοι φοίνιον τόδ' ἐκ βυθοῦ
κηκίον αἷμα, καὶ τι προσδοκῶ νέον.

and verses 823-825:

ἰδρῶς γέ τοι νιν πᾶν καταστάζει δέμας,
μέλαινά τ' ἄκρου τις παρέρρωγεν ποδὸς
αἱμορραγῆς φλέψ.

The commentators do not seem to have noticed the special medical significance of the words *στάζειν* and *αἱμορραγεῖν*. Psichari adduces a number of passages from Hippocrates and the Hippocratic corpus to show that these two words are sharply differentiated, *στάζειν* being used only of the slow issuance of blood by drops, and *αἱμορραγεῖν* being the term applied to profuse bleeding. The author further shows that according to Hippocratic theory a slight bleeding of the nose in certain diseases was regarded as a very unfavorable symptom, whereas profuse bleeding was looked upon as a sure token of a speedy recovery. (Cf., e. g., *Epid. I*, 9, *Littr. II*, 652-4: οὐδ' ἡμορράγησεν ἐκ ῥινῶν οὐδενί, . . . ἀλλὰ σμικρὰ ἔσταξεν . . . ἐκταῖοι ἀπέθνησκον.) While it is true that in most of these passages regard is had principally to the bleeding of the nose, yet the term *αἱμορραγεῖν* is used also in the case of a *ῥίλος*, which is precisely the expression that *Philoctetes* applies to his own wound (v. 650). It is perfectly natural then that after the use of the word *στάζειν* in verse 784 the patient should be represented at his worst: the exclamations of pain are multiplied, *Philoctetes* cannot speak without sobbing, and the agony becomes so great that he even invokes death; but when the hemorrhage ensues, as indicated by the words *πατέρρωγεν . . . αἱμορραγῆς φλέψ*, there is a general amelioration and the patient goes to sleep.

But the foregoing are not the only points of contact between Sophocles and Hippocrates. The perspiration that covers *Philoctetes*' body at the moment of sinking (823), and the exhortation to leave the patient undisturbed so that he may fall off into a sleep (825 sq.), may be paralleled by almost identical language in Hippocrates; and there are three other details, not, to be sure, sufficiently noted by the commentators, that might serve as a practical illustration of a Hippocratean clinic. While the drops of blood are still oozing out of the wound and the evil is still in the stage of aggravation, *Philoctetes* suffers an impairment of vision, apparently not being able to see *Neoptolemus*, although the latter is present (805); difficulty of speech sets in (814), and the head sinks back (822). These same three symptoms, σκοτώ-

σιες, ἀφωγή, and καρηθαρή, are mentioned in the Hippocratean corpus in a passage describing the consequences of a stoppage of the proper circulation of the blood. Psichari attempts also to illustrate verses 827-831 by the help of medical literature, and though he does not feel so sure of his results in this case, he has presented some valuable observations.

In view of the above it is impossible to deny the points of contact between Sophocles and Hippocrates. The question is whether Hippocrates could have exerted any influence upon Sophocles or not. Dr. Ch. Daremberg, the author of a number of important articles on the subject of Greek medicine, answers this question in the negative. But when one considers that the Philoctetes was presented in 409, and that Hippocrates was born in either 460 or 470, and was therefore 51 or 61 years of age at the time of the production of the Philoctetes, one cannot deny that at that period of his life Sophocles may have had a close acquaintance with the writings of Hippocrates. A similar influence seems to have been exerted by Hippocrates upon Euripides at the time of the production of the Orestes, brought out in 408, for Harries and Nestle have both pointed out correspondences between the Orestes and the Hippocratic corpus. But whether Sophocles was acquainted with the writings of Hippocrates or not, it is certain that he was no stranger to medical lore, and it is high time that his claims were recognized, especially since there has been a tendency to underrate Sophocles in this respect in comparison with Euripides.

Pp. 129-136. A. Bouché-Leclercq, The New Greek Papyri from Elephantine. The papyri discovered by Rubensohn at Elephantine in 1906, serve to establish the following facts: 1. Ptolemy Soter reckoned the years of his reign from the death of Alexander the Great. 2. His reign officially extended to the forty-first year. 3. When, two years before his death, he associated his son with him, he did not officially abdicate his throne. 4. It was he, not his son, that founded the cult of Alexander. 5. A special eponymous priestly office was instituted by him not later than 289-288 B. C.

Pp. 137-141. C. E. Ruelle, Palmoscopy. This article is virtually a notice of "Beitraege zur Zuckungsliteratur des Okzidents und Orients. I. Die griechischen Zuckungsbücher (Melampus περί παλμών). Herausgegeben von H. Diels. Abh. der Kgl. Preuss. Akad. der Wiss. vom Jahre 1907, No. 4". In addition to a summary of the results of Diels' investigations, the author gives a French translation of a portion of the text of Melampus.

P. 142. C. E. Ruelle, A Proposed Correction of Aristides Quintilianus περί μουσικῆς, p. 117, l. 17 Mb. In *κὰν τοῖς λοιποῖς δὲ τεταρτημορίοις τὰ ὅμοια μεταχειριούμεθα*, read *μορίοις* for *τεταρτημορίοις*.

Pp. 143-147. D. Serruys, Two Lexica Attributed to Theophylactus of Bulgaria. From a study of the contents of the Parisinus MS, suppl. gr., 676, and a comparison of some of the fragments with their sources, the author concludes that about the opening of the tenth century there was compiled a lexicon, whose authorship may, with some degree of probability, be attributed to Arethas, whereas Theophylactus of Bulgaria, who, in the above-mentioned MS, is credited with some of the material found in the conjectural lexicon, was most probably the author of a volume of classical anecdotes and reminiscences, in which were incorporated, among other things, selections, usually in an abridged form, from the aforesaid lexicon.

Pp. 147-148. D. Serruys, Firmicus Maternus, IV, prooem. § 5. Serruys rejects Teuffel's *Mercurius et Hanubius* and Reitzenstein's *Mercurius et Chnubis*, and proposes to read *Mercurius et Hermanubius* for the MS *Mercurius einhnusuix*.

Pp. 149-157. B. Haussoullier and R. Dareste, An Inscription from Amorgos: A Law of Aigiale Relating to a Foundation. Haussoullier republishes the Greek text of an IS from Amorgos, and appends a French translation by R. Dareste. The IS, which constitutes No. 515 of *Inscriptiones Graecae*, Vol. XII, consists of 134 lines, averaging about ten words each, and embodies a law containing detailed regulations regarding the institution of an annual festival upon a foundation of Critolaus, a citizen of the town of Aigiale. The most conspicuous features of this festival were a free public banquet and gymnastic contests.

Pp. 158-160. D. Serruys, *Koipavides*. The name *Kupavides*, which is the title of certain Hermetic writings, published by Ruelle in Vol. II of Mély and Ruelle's *Les Lapidaires de l'Antiquité*, is derived from *κοῖπavos*, the constant epithet of the gods of the Hermetic cycle. The *Koipavides* (this would really be the proper spelling) are naught else than "the revelations of the sovereign gods", or, if one choose, "the sovereign revelations".

Pp. 161-174. Reviews and Book Notices.

C. W. E. MILLER.

HERMES XLII.

Fascicle 3.

Die Oekonomie der Rede Ciceros für den Dichter Archias (W. Sternkopf). The *Pro Archia*, always a favorite (Quintilian quotes it nine times), has not been regarded as one of Cicero's great speeches (cf. Tacit. *Dial. de or.* 37), and even attacks on its genuineness had to be repelled in modern times. There still remain adverse criticisms: Halm considers the legal argument merely a sketch of that actually delivered, Teuffel-Schwabe find

it too declamatory, while Schmalz misses a careful disposition of the subject matter. All these blemishes seem to yield to Sternkopf's careful analysis. The case of Archias was strong (Drumann, IV 203, says 'weak') and Cicero's very brevity is effective; but C.'s real interest lay in espousing the cause of literature and Greek culture, as he does especially in 12-16, which part furnishes a fitting background to set off the merits of the poet. S. shows the logical coherence and careful articulation of the various parts, much of which has been commonly overlooked, and particularly points out the skill with which C. does justice to Lucullus without giving cause for irritation to Pompey and his party. Archias' proposition to glorify Cicero's deeds is discreetly admitted. S. adds some interesting textual and exegetical notes.

Der Anonymus Argentinensis (U. Wilcken). B. Keil published in elaborate form (Trübner, 1902) a Strassburg papyrus containing on the verso, written about 100 A. D., ten paragraphs, mostly introduced by *ἐν*, in twenty-six fragmentary lines, which seemed to be chronologically arranged extracts from an unknown history of Athens. The appointment of a building commission 457 B. C., and the removal of the Delian treasure to Athens 450 B. C., were among the startling novelties. W. shows that these papyrus notes are brief extracts from an excellent commentary to Demosthenes' speech against Androtion (594, 26-599, 26). On this basis, with the aid of a mirror and powerful magnifying glass, W. has made important corrections in Keil's text. The results are still valuable, but not revolutionary as those of Keil. Most important, according to W., is the corroboration and supplementing of Thucydides II 24, which is due to the use of the same Attic decrees, possibly in Craterus' collection. W. has hastened his publication; further investigation is needed.

Herodotstudien, besonders zur spartanischen Geschichte (B. Niese). N. thinks it possible to detach the oral variations or additions that Herodotus owed to native *λόγιοι*, whom he met on his travels, from the main outline of his history [Bury, *The Anc. Gk. Hist.*, p. 69, and Busolt II², p. 609, n. 3], the Hellenic parts of which he had obtained, also orally for the most part, from Ionic predecessors, who, after the manner of poets and sophists, were professional narrators of history. These variations of Athenians, Aeginetans, etc., show a reaction against the older Hellenic version of the outline (*ὡς δὲ ὁ πολλὸς λόγος Ἑλλήνων* I 75, 10; cf. VI 75, 18; VII 150, 2; 189, 4-5), are conjectural, more recent and less reliable. Accordingly by means of elimination and reasoning N. reconstructs the original story of Dorieus, rehabilitates Lycurgus by expunging the fictitious royal genealogy and adhering to his connection with the subjugation of Tegea, whereby L.'s date falls below 700 B. C., to which period

must be assigned the disk of Iphitus, a reliable monument of Lycurgus' importance in the growth of Spartan power. As a step in this expansion must be regarded the founding of the six Triphylian cities. The part the Alcmaeonidae are said to have played in the expulsion of the tyrants is an Athenian exaggeration, told to lessen the importance of the Spartan assistance. The double banishment and return of Pisistratus is not an historical doublet as Beloch and Meyer think.

Die Ciris und das römische Epyllion (S. Sudhaus). The dependence of the Ciris on Vergil has been proved by Leo (cf. A. J. P. XXX, p. 459); but, while that was a tribute to Vergil's fame soon after 19 B. C., we must look to the cantores Euphoriōnis for its natural and chief sources. The frequency of voces Graecae, diminutives, spondaic lines, parentheses, caesural rhymes (128 cases), etc., are significant. Not only was Catullus drawn upon more intensely, relatively, than Vergil; but still more important as sources were the Io of Licinius Calvus (passim and especially vv. 142-162), to which Skutsch has attributed certain verses, and particularly the Smyrna of C. Helvius Cinna (cf. Carme with the nurse in Ovid Met. X 362 ff.). The Ciris is a mosaic, in which every other verse shows traces of borrowing, full of contaminations, and combinations of incongruous matter; but, as whole blocks of verses were incorporated, viz., 93-98, 340-348 (cf. 538-541 with Verg. Georg. I 406-409), it is valuable in giving us a better idea of Calvus and Cinna. The style, self-characterized (v. 20) as: *gracilem molli pede claudere versum* is that of the circle of Valerius Cato, and deserves a close comparison with that of Catullus. The "belated neoteric" had a fellow imitator in Valgius Rufus, consul 12 B. C. (cf. Schol. Ver. to Ecl. 7, 22), who helped to verify the prophecy of Catullus 95: *Smyrnam cana diu saecula peruolent*.

Miscellen.—Otto Seeck reaffirms his view (Rh. M. 56, p. 631) that M. Brutus was born 78 B. C. (Vell. II 72, 1), and that the passage in Cic. Brut. 324 is corrupt, against Groebe (cf. A. J. P. XXX 464). Aur. Vict. de vir. ill. 82, 3 does not prove that Brutus was quaestor 53 B. C. [But cf. Leo's reading *id* for *is*, Hermes 42, p. 314, n. 2; p. 507, n. 1.] Moreover Cicero calls him princeps iuventutis 50 B. C. (Ad Fam. III 11, 3), which implies that he had not yet held the quaestorship, as this office removed one from the iuventus to the senate. Hence in 50 B. C. he was not yet 31 years old. His praetorship 44 B. C., that is to say in his 34th year, could be due to Caesar's disregard of the *leges annales*. His birth in 78 B. C. would accord with the gossip that Caesar was his father.—C. Robert restores v. 6 of the Hesiod-Meleager fragm. (Berl. Klass. Texte, Heft 5): *τοῦ καὶ ἀπ' ὀφ[θαλμῶν ἀπελάμπετο θεσπιδαῖς πῦρ* (cf. Aspis 72), v. 7 may have read *γοργῶν ὑψηλ* . . ; he also suggests that as the four ἀπαί of the second Euphoriōn fragm. (p. 58) agree in their progress from moun-

tain and Skiron's cliff to Tainaron and Hades with the journey of Heracles, they were directed against him by Eurystheus. The happy return of H. is described on the other side of the papyrus.—L. Schmidt believes, with others, that it was Ariovistus, who, according to Mela III 45 and Pliny hist. nat. II 170, made the proconsul of Gaul Q. Caecilius Metellus a present of a lot of people from India, who had been stranded on the coast of Germany. But, while Pliny says *rex Sueborum*, Mela has *rex Botorum* (an unknown tribe, hence a *crux*). S. suggests that Nepos, their common source, had written: *rex Tribocorum Sueborum* (or *Trib. et Sueb.*).—U. Wilcken reports the work done on the Sosylus papyrus (cf. A. J. P. XXVIII, p. 469): Ibscher, the conservator of the Berlin museum has skillfully joined the fragments and, among the improvements on W's text, has joined the *ov* of III 1 (cf. Hermes XLI, p. 107) to IV 1, corroborating K. Fuhr's conjecture (Berl. Ph. W. 1906, 154); Seymour de Ricci (Revue Celtique XXVII (1906), p. 129 ff.) has recognized in certain prefixed dots a stichometric division of the lines into groups of ten, which substantiates W's conjecture that only a single column preceded column I. Fr. Rühl (Rh. Mus. LXI (1906), p. 358/9) has offered some good interpretations; but W. rejects his suggestion that the Artemisium where Heraclides employed his naval stratagem was on the Carian coast.

Fascicle 4.

Zur griechischen Sagenchronographie (R. Laqueur). The ancient chronographers did not base their computations of mythical dates on the last year of this or that Spartan king (viz. Sosibius on Demaratus, Ephorus on Pausanias, Eratosthenes on Leonidas), as Meyer (Forsch. I 179) thinks; but upon the first Olympiad, which marked the close of the *spatium mythicum*. The variations were due to the basic year being either 777 or 776; to the number of *γεωεαί* added; to the rounding off of $33\frac{1}{2}$ now to 33 now to 34; to the *γεωεαί* being estimated throughout at $33\frac{1}{2}$ (also at 30), or only back to the Ionian migration, from here on the periods of 30 and 40 years being substituted (cf. Thuc. I 12, Strabo XIII 582). Thus the dates for the Fall of Troy can be analysed as follows: The 1209 of the Marmor Par. = 776 (but Ol. 1, 1 is not mentioned) + 433 (i. e. $13 \times 33\frac{1}{2}$); the famous 1184 of Eratosthenes-Apollodorus = 777 + 267 + 60 + 80; the 1171 of Sosibius = 777 + 334 + 60; the 1270 of Pseudo-Herodotus = 776 + 434 + 60; the 1290 of Eretes (Crates?) = 776 + 434 + 80, etc. The simplicity of this method has been obscured by the contamination of different systems. The irregular interval of 127 years between the Fall of Troy and the Ionian migration (Philostratus, Heroic. II 194 Kayser) is the difference between Sosibius' Trojan date 1171 and 1044, Eratosthenes' date for the latter. The addition of 80, /7 and 60 respectively to 1069, Ephorus' date for the Return

of the Heraclidae (Clement. Alex. Strom. I 139), reveals the origin of the Trojan eras 1149, 1135 and 1129, from which in turn were evolved by a change of interval, the new Heraclidean eras 1089 (Diod. XVI 76, 5), 1075, and 1049 (Phainias in Clement. Alex. l. c.). The interval between 1075 and Ol. 1, 1 harmonizes with the lists of the Spartan Agiads, and the Corinthian kings, both of which lack 30/1 years of attaining to the Eratosth.—Apollod. interval of 328 years (Diod. 1, 5, 1), which solves a perplexing problem. These and other details are given with an excursus on the chronology of Pythagoras. Only two Trojan dates do not conform to the formula Ol. 1, 1 + n generations; the round numbers in Herodotus (II 145) and Duris (Clem. Alex. Strom. I 139).

Eine neue Schrift des Alexander von Tralles (M. Wellmann). The Escorial library in Spain contains a parchment MS of the XI century: codex Scorialensis gr. R. III 3 (E) in which from fol. 141^v on is a list of medical prescriptions for wounds, etc., which must have been taken by some physician from books 13, 14, 15 of the Tetrabiblon of Aetius in reverse order. E was revised in the XIV century with the aid of a MS that bore the name Alexander according to two marginal notes; undoubtedly the famous Alex. of Tralles who himself stated that he had borrowed from Aetius (I 437 ed. Puschmann). This discovery throws light on the literary activity of this overrated physician, and is valuable for the textual criticism of Aetius. W. adds a note from another MS (cod. Scorial. gr. α I 8), which corroborates Puschmann's conjecture that Alexander was a Christian.

Methana und Hypata (W. Dittenberger(†)) Stahl-Hude read in Thucydides IV 45, 2 and V 18, 7 *Μέθανα*, following Strabo VIII 6, 15, p. 374, who says however: *παρὰ Θουκυδίδη δὲ ἐν τισὶν ἀντιγράφοις Μεθώνη* (so all extant Thuc. MSS). It should be (*δ*) *Μεθάνα* according to the epichoric inscriptions. The feminine is demanded by the apposition *τὴν μεταξύ* in Thuc. IV 45, 2. The accent in Strabo is of no consequence. The neuter plural form in Pausanias II 34, 2. 3. 4 must be his mistake (cf. his *Ἀλική* for *Ἀλικίς*, Hermes 42, 3/4). Hence Thucydides wrote here, as was his custom, the local form, which was gradually crowded out by *Μεθώνη*, the form in common use, as in many other instances (cf. Niese Hermes XIV 1879, p. 423 ff.). Similarly *Ὑπάτα* occurs in Lucian Lucius s. Asinus 1 (the only certain instance of the neut. pl.). Here there is abundant proof, inscriptional and literary, that *ἡ Ὑπάτα* was the only correct form.

Zwei Identificationen (B. Keil). I Aquila: The Neoplatonist Syrian (V century A. D.) in his work on *στάσεις*, after introductory matter from Hermogenes, turns to more recent authorities, the philosophers Euagoras and Aquila, *τοὺς τὴν ἐκ φιλοσοφίας ἐπιστήμην τῇ ῥητόρῳι συμμίζαντας τέχνη* (a vindication of Isocrates' doctrine). While Syrian mentions the two together a number of

times, he cites Aquila alone for details, who furthermore, alone of the two, is mentioned by Syrian's contemporaries, Nilus and Georgios Monos in their commentaries on Hermogenes. This shows that Syrian had the *τέχνη* of Aquila, from which he obtained his knowledge of Euagoras. While both belonged to a former generation (cf. 128, 23 *μέχρι τῶν Εὐαγόρου καὶ Ἀκύλου χρόνων*), Euagoras is the earlier, and once is considered alone (II 3, 23 *ἐπὶ τῶν Εὐαγόρου τοῦ φιλοσόφου χρόνων*), where he is credited with the statement that there was at Athens a σοφιστής who persisted in harping on the proverb: *τὸ λαλεῖν ἐκ τοῦ λαλεῖν*. This was the maxim of a certain Phrynichus (cf. Rh. Gr. V. 610, 15 ff. W.), whom Himerius (or. 24) also had heard in Athens in his youth. Keil shows that Himerius lived 300–380 A. D. (the usual dates are 315–385); hence Phrynichus, and consequently Euagoras, must be placed early in the IV century, and Aquila a generation later. Both were Neoplatonists, and Aquila must be identical with the commentator mentioned by Syrian's pupil Proclus (in Tim. 319 E), as well as with the Ἀκύλας in Suidas. II Mesomedes: K. sees in Pseudo-Lucian Ἐγκώμιον Δημοσθένους 27: ΟΤΙΛΑΑΝ ΑΙΛΙΟΔΗΜΟΥ τοῦ ΤΡΟΙΖΗΝΙΟΥ a majusculan corruption and reads: *ὁ παιὰν* (conj. Bergk) *Μεσομήδου* [should be *Μεσομήδους* according to Suidas] τοῦ Ῥιζηνίου (Crete), which adds a paean to Asclepius to the works of Hadrian's freedman, the well-known lyric poet, and designates his native town.

Selbstcitate in den Biographien Plutarchs (J. Mewaldt). Plutarch like Galen, was fond of citing his own works (cf. *Moralia*); but the cross references in the biographies have been mostly discredited, on the tacit assumption that each pair of lives was published separately (cf. Michaelis, *dissert. de ordine vit. paral.* Plut. Berl. 1875). The difficulty vanishes when we assume that the lives were composed and edited in groups, determined mainly by their common sources. Thus we find united by these very cross references the following: Dio-Brutus, Timoleon-Aemilius Paulus, Alexander-Caesar, Agesilaus-Pompeius; the first pair of which alone is numbered (i. e. XII). and the Dio alone is addressed to his friend Sosius Senecio, which address makes the *σοι* in Timoleon I 23 intelligible. A second group is: Theseus-Romulus, Lycurgus-Numa, Themistocles-Camillus. Here again Sosius Senecio is addressed but once (i. e. Thes. I, 1). A third group would include at least: Coriolanus-Alcibiades, and Nicias-Crassus. M. gives a tentative order of all the biographies with a complete list of citations as proof. Some of the citations are too closely interwoven with their context to allow elimination; others tell what Plut. alone could know, as the projected life of Metellus (cf. Marius 29, 50). The rich variety in form argues against the theory of marginal notes.

Die Überlieferung des interpolierten Textes von Senecas Tragödien II (Th. Düring). The interpolated edition (cf. A. J. P.

XXX 460) originated in the IV century from the pure text represented by E (cf. Richter Krit. Unters. zu Senec. Trag. Jena 1899, p. 6 ff.); but A, the archetype of the more than eighty MSS, belonged to the XIII century. D. traces to this a number of errors, some of which, as well as the lacunae, were due to the defective source of A, some to the misreading of abbreviations, some existed in the source itself as ancient excerpts prove. Toward the close of the XIII century, when interest in Sen. trag. awoke, only A and E and copies of them existed. Lovato de Lovati, born circa 1240, owned a copy of A, and drew the attention of Albertino Mussato, the father of the Renaissance tragedy to Seneca. A little later Nic. Treveth, with a poor copy of A wrote his commentary in response to an (extant) letter from cardinal Niccolo Albertini di Prato (cf. Peiper De Sen. trag. lect. vulg., p. 36). To the authority of this commentary was due the multiplication of the A class, as well as many superficial conjectures. It is strange that there are no direct copies of E extant; only M and N derive from such a one (Σ), now lost. But the influence of E, directly and indirectly, on the A class was very great, though held in check by the authority of the commentary. The value of the commentary (complete in Vatic. 1650), the oldest tradition of A, is lessened by conjectures of Treveth, that of Laurent. 37, 6 (1368 A. D.), the oldest representative, through contamination with E; hence the best representatives are Laurent. 24 sin. 4 (1371 A. D.) and Neapol. IV D 47 (1376 A. D.).

Textkritische Bemerkungen zu Marc Aurel (K. Fr. W. Schmidt). A valuable critical and exegetical commentary on thirty passages from I 16 to XII 31, calling attention to proposed emendations from Gataker to Stich, viz.: I 16 (Stich², p. 6, 25; 7, 1 f.) ἀλλ' οὐ τὸ προαπέστη κτλ. is unnecessarily changed by Stich to οὗτοι προαπέστη. It is an abbreviation of ἀλλ' οὐ τὸ λεγόμενον ὅτι προαπέστη. Both the long and short form of citation occur in V 8 (Stich², p. 51, 4 f.); III 5 (Stich², p. 24, 17 ff.), ἐν δὲ τὸ φαιδρὸν κτλ. = ἔνεστι δὲ κτλ. (cf. Rh. Mus. 1907, p. 320 f.); V 1 (Stich², p. 47, 10 f.), πρὸς τὸ ἡδεσθαι οὖν γέγονας; ὅλως δὲ σὺ (MSS οὐ) πρὸς πείσιν ἢ πρὸς ἐνέργειαν; in Marcus πείσις is regularly the verbal substantive of πάσχω, and introduced by ὅλως, expresses the general idea in contrast with the special ἡδεσθαι. This passage has been commonly misunderstood; even Wilamowitz alters it (Gr. Leseb. II, p. 315). X 34 (Stich², p. 140 f.), τῷ δεδηγμένῳ ὑπὸ τῶν ἀληθῶν δογμάτων shows that Marcus knew his Plato (cf. Symp. 218a). Gataker proposed δεδιδασμένῳ, Schultz and Stich τεθηγμένῳ. X 17 (Stich², p. 149, 21) αὐτοὺς changed to ἀνθρώπους (Morus, Stich); but the personal pronoun often refers to people in Marcus. XII 3 (Stich², p. 157, 21) δ' ἐάν = quodsi. The Latinisms in Marcus deserve investigation, viz., omission of the article, dative of reference, πῶς = quam (cf. πῶς ὁμῶν ἐστι), μία καὶ ἡτισοῦν ἐνέργεια = unaquaqueque virtus (XII 23), etc.

Nachprüfung der Berliner Reste der Hesiodischen Kataloge (W. Crönert). We have here the results of a renewed examination of the fragments of the Meleager and of Helen's Suitors made at the request of Schubart. Further examination is recommended. Several conjectures are disproved; but the ἀποφθιμί-
νοιο in line 6 and the note to line 7 of the Meleag. sgmt. do not seem to invalidate Robert's suggestions in the Miscellen above.

Xenokrates aus Aphrodisias (M. Wellmann). Some conception of the extensive medical literature subsequent to the Hippocratean corpus is supplied by Celsus, Galen and the elder Pliny. Books XXVIII-XXX of the latter's nat. hist. are filled with remedies obtained from animals (exclusive of fishes), and is one of the most important sources for our knowledge of ancient superstition. That Pliny's source was a Greek physician is shown by parallels from Ps. Democritus, Serapion and Archigenes. Further the array of spurious, obscure and late sponsors, even women, for the superstitions and magic remedies, suggest an encyclopaedic work of a younger contemporary. All this points to the physician Xenocrates of Aphrodisias, who wrote about 70 A. D. περὶ τῆς ἀπὸ τοῦ ἀνθρώπου καὶ τῶν ζώων ὠφελείας (Galen XII 248, 250, 252, 261). His remedies from the human body are denounced by Galen, who, further, characterizes him as ἄνθρωπος τὰλλα περίεργος ἱκανῶς καὶ γοητείας οὐκ ἀπηλλαγμένος. Pliny likewise condemns, while citing, such remedies. His is the only available name in the index to these books, and the four definitely known extracts from his magic pharmacology in Galen and Alexander of Tralles all appear in nat. hist. Books XXVIII and XXX; besides, the matter from the Theban midwife Olympias is clearly from him. These and other considerations establish the identification of this source, though Sextius Niger, an opponent of magic remedies, was also drawn upon. Wellmann enumerates five of his works besides ascribing to him a work on gems quoted in Pliny XXXVII 37, which Oehmichen attributed to the Xen. Ephesius mentioned in Pliny XXXVII 25 and in the index to XII, 13 (cf. A. J. P. X, p. 109).

Zu Xenophons Oikonomikos (Th. Thalheim). In twelve of the eighteen passages (I 10-XX 20) discussed, remedies are sought through emendation; in the rest some hundred lines of interpolations are assumed with more or less positiveness. The interpolator seems to have been prone to introduce his additions with the conjunction of the original text, before which the insertion is made; thus the rare ἀράρ (XVII 14) seems to have been mechanically adopted from Ἀράρ οὖν (XVIII 1). Th. (p. 639) approves Lincke's large excision of III 1-VI 11; but instead of athetizing, with Lincke XIV 4-7, and XV 4-9, he would eliminate continuously XIV 1-XV 1-4. Neither do the rest of his supposed interpolations coincide with those of Lincke (cf. A. J. P. I, p. 169 ff.; also K. Joel Der echte u. d. Xen. Socr. I¹, p. 30f.).

Miscellen: J. Stroux finds two glosses in Photius, p. 147, 25 f. (Reitzenstein); I. The passive 'Αντιδικουμένου καὶ ἀντιδικούμενον in Lysias *περὶ Δι<καί>ογένους κλήρου πρὸς Γλαύκωνα*, II. ἀντιδικούμεν' *Θουγενίδης Δικασταῖς* (cf. Photius et Suidas sub. v. *τριαχθῆναι*) with the verse: *τί ὡγάθ' ἀντιδικούμεν ἀλλήλοις ἔτι* (the dative suggested by Wilamowitz in *Ber. Berl. Akad.* 1907, p. 13).—P. Stengel reasserts his explanation of *βοῦς ἔβδομος* (cf. *A. J. P.* XXV, p. 471) against Roscher, even though N. G. Politis and Wilhelm have pointed out that *πετεινός* meant cock in Byzantine and modern Greek, for *πετεινός* in Diogenian. III 50, p. 224 must have displaced *βοῦς* in the original text (cf. Suidas *βοῦς ἔβδομος* and *θῦσον*).—Sudhaus strengthens his identification of Metrodorus' *Περὶ πλούτου* in Philodemus' tract *Περὶ κακιῶν κ. τ. λ.* (cf. *A. J. P.* XXVIII, p. 468) by means of conjectures based chiefly on better readings furnished by Chr. Jensen in Kiel, who has now published the whole document.—K. Praechter in support of Diels' explanation of *μόρυχος* as equivalent to *σκοτεινός* cites Hermeias, p. 18, 12 ff. (Couvreux) to Plato *Phaedr.* 227 B, where meaning is extracted from the three names *Ἐπικράτης*, *Μόρυχος* and *Φαῖδρος*: *ὥς κρατουμένου τοῦ σκοτεινοῦ καὶ τοῦ ἐνύλου ὑπὸ τοῦ λαμπροῦ τοῦ Φαῖδρον*.

HERMAN LOUIS EBELING.

BRIEF MENTION.

Some years ago a certain American Karion—πιστότατος (ἄ/ππ) καὶ κλεπτίστατος—made a raid on my library and converted some of my 'Pegaseium nectar' into κριθίνος οἶνος. Among the books thus lost was my copy of SHOREY'S *Horace*, my favorite among all the editions of the Odes, an edition of which Professor Postgate has well said (C. R. XV 230), 'Dr. SHOREY'S book cannot fail to stimulate in its every reader a fuller, a deeper and a more vivid appreciation of the poetry of Horace'. 'If I were limited', he adds, 'to three editions of the Odes, this would be one'. Of course the book was not out of print and could in a sense be replaced, but my marginalia are gone and I have not the same ready means of comparing the first edition with the second, which has just appeared (Boston, Benj. H. Sanborn). The bulk is very slightly increased, 512 pp. against 487. The notes have been revised chiefly by the associate editor of the new edition (Professor GORDON J. LAING) with a view to increasing the usefulness of the book in the classroom. A few of the 'more remote and cumulative parallel passages' have been omitted and these omissions—few though they be—will serve to keep the old edition side by side with the new in the scholar's library. For it is these parallel passages that lend a peculiar charm and a peculiar value to SHOREY'S *Horace*. It is easy enough by the aid of what old Burton calls 'polyanthean helps' to multiply illustrations from a variety of literatures and languages and I have sometimes been tempted to expose the machinery of certain pretentious editions, in which the appositeness of the citations is by no means in keeping with their number. It has been my fortune to prepare sundry editions myself and I have had to face the question of parallel passages. In my Persius and in my Justin Martyr I studied the congeneric literature of my authors and have thus been enabled to add something to the stores of my predecessors. In my Pindar, however, I subjected myself to a self-denying ordinance, not because I was disgusted with the farrago of Tafel's *Dilucidationes Pindaricae*, but because Pindar is an author that can best be understood by his own light. For illumination rather than illustration, Πίνδαρον ἐκ Πινδάρου σαφηνίζειν, to adapt the principle of Aristarchos, is the only safe way. Those who have imitated Pindar have usually misunderstood him and nothing has been more misleading than Horace's own characteristic of the poet. But with Horace the case is very different. Horace is the gainer by the sincere flattery of imitation and it is a sheer delight to breathe the atmosphere with

which Professor SHOREY has invested his author. For once one may forgive the banishment of the notes to the back of the book, for one needs the text less than in any classical author. Almost every line is a household word. There are jewels enough in Vergil that have not been appropriated by the moderns. There is not one in Horace that has not been imitated or reset. Whatever political meaning has been read into Horace by recent students of the poet such as Dr. Verrall (A. J. P. VI 497), such as Mr. Garnsey, who rebel against the victory of form over content and find the glorification of the commonplace a poor business, for the world at large it is the felicity of expression that has made Horace what he is and ever will be; and that felicity has been won through an incessant struggle with his Greek originals, so that it is fitting that a Grecian like Professor SHOREY should be the interpreter of Horace. Every new find, be it Archilochos, be it Bakchylides, brings to light some new source of Horace's inspiration; and if Greek studies are to decline, the Hellenist can comfort himself by the thought that the honey of the Matinian bee was gathered from the flowers of Greek poetry. How true his '*operosa carmina fingo*' is, Professor SHOREY has shown in his admirable Introduction. In view of Cicero's unconscionable brag about the wealth of the Latin language, it is pitiful to read how many debts one poor Latin word must pay, and yet despite that poverty Horace's '*curiosa felicitas*' displays itself even here (A. J. P. XXXI 360). Nay, the very meagreness of his vocabulary leads to triumphs of ingenuity that one does not hesitate to call triumphs of genius. No merciless analysis of the processes by which Horace achieves his results—and Professor SHOREY is almost merciless at times—avails to break the charm he has for those who read him and learned him by heart in their youth. The poet in three-fourths of us is dead (A. J. P. VI 523), we are told, but the memory of the enjoyment we had in Horace during the days when we too were poets is not dead, and to the man that survives Horace seems to be brought nearer by the lapse of years. And yet there are strange reactions and in an access of disillusionment one is tempted to vilipend the Venusian. Copies of verses are his poems, not songs, and ashes of roses not roses and orris root instead of violets, cubes of loaf-sugar, not honey of Hymettus. His sweethearts are sequences of Greek syllables, trochaic Pyrrhas, iambic Chloes, dactylic Lydias, spondaic Lydes, anapaestic Lalages, choriambic Asteries and Leuconoes, the whole baggage of them not worth one Rose Aylmer (A. J. P. XVIII 122). The dactyls have no fingers to grip the heartstrings withal, the spondees pour out no wine of life, the anapaestic girl does not march nor the choriambic maid whirl. One rebels against the Philistine moralizing. One resents the climax that leads up to the divine Augustus (Pind. O. 2, 2). One refuses to wax enthusiastic over the performances of the Neros. Tyrrell is right as to the poet and Swinburne is right

as to the man. Why this change of mood? Is it a lover's quarrel that only means love's renewal? 'Sic de ambitione quomodo de amica queruntur', says Seneca. There is jealousy at the bottom of the 'criminosi iambi', for he who loves Horace needs all his magnanimity when he finds that another understands the poet better than he does, and how many will have to say that of Professor SHOREY.

Dr. CARL NEWELL JACKSON's paper in the Twentieth Volume of *Harvard Studies in Classical Philology* has set me to reading *Browning's Aristophanes' Apology* again. Of course, when the poem first appeared I attacked it with the professional interest of a student of Aristophanes, so that even before reading Dr. JACKSON's diligent paper, I was prepared to admit the truth of what he has said of Browning's intimate knowledge of the plays of Aristophanes and Euripides and of his immediate acquaintance with the subsidiary literature such as the scholia and the ancient lives of the Greek dramatic poets. And a like knowledge is postulated of anyone who will read *Aristophanes' Apology* with full intelligence now. In all real poetry the surface meaning is always worth while; and though the enjoyment is indefinitely enhanced by the knowledge of the background, the basis, the circumstances, much can be got out of such poetry as Pindar's, rooted as it is in actuality that we can never reach, much out of satire that is supposed to be nothing if not personal, so that the scholiast only tells one what can be gathered from the context. In the speech of Strattis we read:

Suddenly who but Aristophanes
Prompt to the rescue puts forth solemn hand,
Singles us out the tragic tree's best branch
Persuades it downward and at tip appends
For votive vision, Faun's goat-grinning face,
Back it flies evermore with jest a-top
And we recover the true mood and laugh.

In passages like this the enjoyment, such as it is, needs for its completeness an acquaintance with the original. But even one who does not know the famous description of the end of Pentheus in the *Bacchae* will understand the comparison after a fashion, and the same thing is true of the translations, semi-translations and adaptations in which the *Apology* abounds. But point after point, false point and real, will be hopelessly lost to all but the Greek scholar. Even the Greek scholar need not take shame to himself for not remembering 'Mullus' or recalling 'Eruxis' whom Browning has dubb'd 'dogfaced', and who but a student of Aristophanes could recognize in 'camel-rest' the comic poet's *πρωκτὸς καμήλου*? The poem is a manner of Aristophanic quiz, and the lover of Aristophanes might be tempted to supplement

Dr. JACKSON's labors. Indeed, I plead guilty to having numbered the lines of the *Apology* with some such purpose in view. Of course one exposes himself to the mortification of being foiled by Browning's blunders as well as by his erudition. Only one has the consolation that Browning himself after a time could not have furnished the key to his own puzzles. But I soon desisted for the thirty years old impression abode and I came back to my first conclusion. The gain is for the student of Browning, not for the student of Aristophanes.

Dr. JACKSON says that he leaves to others the ungracious task of pointing out Browning's 'lapses from the habits of accurate scholarship and meticulous attention to details that are usually so noticeable in the poem'. But even Dr. JACKSON does not follow Browning in his Boeotian transliteration of *v* by *u*; and the frequent false quantities must have been a torture to a man trained in the fastidious Harvard school. Schoolmasterly criticism, if you will, but these little things are a perpetual annoyance, and are actually more offensive than the lapse as to the sex of *St. Praxed*, which smudges one of the poet's most famous pieces. But quite apart from blunders, little and big, Browning's learning does not help us to a vision of the times with which he deals. Periklean Athens, Renaissance, Late Seventeenth Century Life—it is all Browning. The poet himself is alive, but the coating with which he emerges from the vat in which he has soaked himself is not alive nor are the spangles that have stuck to his skin from the texts that he has thrown into his bath. Nothing to my feeling is more un-Greek than Aristophanes' *Apology*. The stereotypical method carried out afterwards with unmerciful prolixity in the *Ring and the Book* becomes wearisome by the repetition that it involves and there is no saving sense of dramatic propriety.

But the word 'propriety' prompts me to say a word or two about the strongest impression that remains with me after rereading the poem and that is its indecency. True, Browning does not often indulge in such words as '*chaunoprockt*' and '*immortally immerded*', and the indecencies are veiled to the eyes of those who do not know Greek, but there is nothing more obscene than an obscene conundrum, and erotic and skatologic riddles play an important part in that region of folklore. The charge may seem strange in view of Aristophanes' own license, and I have not been at the pains to count the naughty winks in the *Apology* and the wicked leers in Aristophanes himself. My statistics stop at syntax. But what Browning calls with undeni-

able elegance 'the homelier symbol of asserted sense' has an irresistible fascination for him, as for the scholiasts, who see *doubles ententes* everywhere, to the disgust of certain interpreters of Aristophanes. This is not the place to discuss how far they were justifiable in their assumption. I have just emerged from reading *Kuba-Kybele* by EISLER in *Philologus*, 1909, and the dictionary seems to be a welter of indecencies. It is a comfort to learn that I was right in admitting the ellipsis *πηγῆς* in Herondas, I 25 (A. J. P. XXV 229), but I have added to my vocabulary a number of words that I can never think of without blushing. *πεδίου*, however, is not a new acquisition. *ψωλοί πεδίουδε* is a favorite with Browning and in one place he renders it 'A-field, ye cribb'd of cape' with full knowledge of the meaning. Whether he understood *κύνα δέρειν δεδαρμένην* doth not yet appear. But why he should have allowed Balaustion, wife of 'Euthukles', to quote 'the unintelligible Komos-cry', 'Raw flesh red, no cap upon its head', passes my understanding as a problem of dramatic propriety or any other propriety. 'A Rhodian wife and still so ignorant!' *γελῶσιν, ὡς ὄρας, τὰ παιδία*, quoth Eupolis. Those who are curious in such matters will find material enough in Dr. JACKSON's paper.

But before leaving Browning and Dr. JACKSON, the word 'chaunoprockt', with its intrusive *c*, reminds me of the grosser name that liberal shepherds in England give the medlar. There is no better translation of *χαυνόπρωκτος*, and I venture to add another example to those cited in the Oxford Dictionary. In Chapman Bussy D'Ambois 3, 2, 256 we read:

CHARLOTTE. We are no windfalls, my lord; ye must gather us with the ladder of matrimony, we'll hang till we be rotten.

MONSIEUR. Indeed that is the way to make ye right *openaries*.

To be sure, I have never heard the word in America, nor even the full form of the old saying 'Kettle calls Pot black'. We are too mealy-mouthed for close translations of *μελάμπυγος* and *καλλιπυγος*, and even the French prefer 'impasse' to 'cul-de-sac'. By the way, in the same piece Chapman translates Pindar's *σκιᾷς ὄναρ ἀνθρώπου* twice, once I, 1, 18: Man is a dreame but of a shadow, and again we have 5, 4, 87: a dreame but of a shade. Indeed, the whole play is full of classical allusions, most of which the latest editor, Professor BOAS, in the D. C. Heath Co.'s attractive *Belles-Lettres Series* has not seen fit to point out. Old Chapman knew his Greek better than Browning did and would not have been guilty of saying: Lo! that Euripidean laurel-tree, Struck to the heart by lightning. 'The stony birth of clouds', says Chapman, 'will touch no lawrell' (5, 1, 17). (Cf. A. J. P.

XXXI 295.) Nor has Professor BOAS pointed out the source of one of Lowell's most famous similes (Bussy D'Ambois 4, 1, 49):

Like a calme,
Before a tempest when the silent ayre
Layes her soft eare close to the earth to hearken,
For that she feares steals on to ravish her.

Surely the passage must have lingered in Lowell's brain when he wrote:

Then Heaven tries the earth if it be in tune,
And over it softly her warm ear lays.

VAN LEEUWEN'S *Prolegomena ad Aristophanem*, now two years old, did not appear in time for utilization in my Aristophanic course, which was closed in 1907, so that I have only just now been moved to take it up for closer study. That part of the book which deals with the life and works of the poet is not only by far the longest but by far the most interesting and wins my sympathy by its departure from the conventional treatment which one expects in what is professedly a work of erudition. It does not bristle with references to the literature of the subject. It has no *chevaux de frise* of prooftexts, and the style is that of a Latin feuilletoniste—clear, sparkling, defiant. I dare not comment it too highly for I remember that some years ago a Dutch Latinist published in the *Mnemosyne* a letter purporting to come from David Ruhnken in which the Latinity of Cobet himself is humorously assailed and perhaps VAN LEEUWEN'S language would fare even worse at the hands of the critics. But if there is to be a revival of Latin as a medium of international communication, we cannot insist on such mastery as is displayed by Vahlen and we must resign ourselves to a *supra grammaticam* vitality. Who even among the straitest sect would insist nowadays on curbing the future participle by the strict rules that once obtained? Who does not love to see it wave its long tail in defiance of Cicero and challenge triumphantly the Greek participle with *ἄν*? And the new rules must go the way of the old rules. Since the promulgation of the laws of the clausula some scholars whose business takes them into the sphere of academic oratory have been revising their periods with fear and trembling. No such anxious thought haunts VAN LEEUWEN and he bids the clausula go hang its own way. There is no sobriety in the style. I remember how the guides of my youth warned us against figurative language and not so long ago I was indiscreet enough to count among the advantages of Latin the impossibility of such audacities as I myself am guilty of in *Brief Mention*. 'Latin', I said (A. J. P. XXVIII 232), 'any

kind of Latin, would check the hypertrophy of psychological syntax and make the antics of *Brief Mention* next to impossible'. But VAN LEEUWEN'S Latin kicks the fool's cap off any sentence that figures in the rigadon that brings up the learned procession of the AMERICAN JOURNAL OF PHILOLOGY. The treatise reads for all the world like a popular lecture and those who do not command Dutch will be glad to have VAN LEEUWEN'S conception of the period and the poet in the more familiar idiom of modern Latin. His description of the Persian hydra, the Persian polypus, is as vivid as Victor Hugo's famous chapter on the *pieuvre* in *Les Travailleurs de la Mer*. The spear conquers the bow at Marathon. The barbaric wave breaks into innocuous bubbles against the wooden walls of Athens and the oar overcomes the sword at Salamis. The host of the Persians fall as fell the innumerable ears under the sickles of the reaper and we see Xerxes returning in the old Juvenalian style *nempe una nave*. But the hydra was scotched, not killed. To defeat the monster a united Greece would have been necessary. Athens aspired to put herself at the head. The caterpillar turned into the butterfly, but the great plans of Themistokles came to naught, and as Sparta could not be suppressed, there was in his eyes nothing left but to make terms with the *pieuvre*. Cimon's effort to bring about concerted action between Sparta and Athens failed. The two bulls would not pull together; and no wonder, for one of the bulls has suffered a sea-change. 'Non capiebat', says VAN LEEUWEN, 'unum iugum taurum doricum et equum marinum, non eadem erant itinera bigarum Neptuniarum atque boum pedes tarde trahentium'. The offensive warfare against Persia was a farce. 'In batrachomyomachiam verterat epos'. The Persian hydra became a stork and watched its chance to devour both combatants. These were the times to which Aristophanes was born, the time when Cimon had departed this life and Pericles reigned an uncrowned king, Aristophanes, a country lad who grew up among the fields and vineyards of his father Philippus. Aristophanes a country lad? True, this is the view of M. Maurice Croiset also, but while M. Croiset gives a reason for the faith that is in him, VAN LEEUWEN simply draws an attractive picture of the boy Aristophanes making the acquaintance of bees and beasts, of cicadae and butterflies, and of the various species of birds and creeping things, during those happy days which he afterwards recalled in the Acharnians. Of course, there is not a tittle of evidence that Aristophanes was brought up in the country. It was not far from Kydathenaion to the country and Father Philippus may have lived under the shadow of the Parthenon and gone out to his fields as did that unlucky husband in the First Oration of Lysias and Aristophanidion might have gone with him at times, when he was not engaged in a backgate squabble with that big blackguard Kleon. It is the cit that is enthusiastic about country sights and sounds and after

all Aristophanes' enthusiasm for nature is tinged with mockery of Euripides. (See A. J. P. XXVII 384.) But I am afraid to trust myself further in the discussion of the *Prolegomena* lest I allow myself and the present number of the Journal to be absorbed in the review of a book to which I owe much of the pleasure of the long vacation.

After my trivial remarks in the last *Brief Mention* had gone to swell the sum of my misdeeds, I suddenly anticipated the chorus of well deserved objurgation with which my criticisms of Mr. MURRAY'S *Iphigenia* would be received by those who had expended all their treasures of appreciation on the wonderful rendering. I had apologized, it is true, but my apology can hardly have sufficed. The very passage I cited has been quoted by an enthusiastic admirer as an unapproachable model and I asked myself: Why should I have disturbed any one's enjoyment by insisting that the chariot should have been more distinctly indicated? Why make so much ado about the gender of *θούριον ἵππου*? See Jebb on Bacchyl. 3, 3. What real ground had I for saying that 'steeds do not work so well in harness'? The *φειδύγιος ἵππος* of Ibykos is a stallion and recalcitrates simply by reason of age. I was really inconsolable over my lack of taste when some merciful chance brought under my eye a paragraph from a sporting journal and somehow it comforted me for a time:

Pittsburg, Sept. 9 (1910). Red Wilkes, a famous old stallion, once the pride of the late Capt. Sam Brown, horse king, was killed yesterday afternoon, being dashed to death over a cliff 200 feet high. Circumstances surrounding the death of the old pensioner, who since the death of his master had lived in luxury on the farm of James Ward, nephew of the horse king, indicate that the once racer, disgraced by being coupled to a cart, resented it by jumping over the cliff, committing suicide.

Nor is the report from the New York Horse Show Nov. 12, 1910 inapposite:

Horsemen generally expected the famous Austrian-bred trotting stallion Willy (2.07½) to win hands down, but he proved to be a disappointment and finally got the gate in disgrace after rearing and breaking his check.

But candor compels me to add that the very next day Willy was victorious over all his competitors.

The elusiveness of typographical errors and the persistence of blunders are two topics about which I shall doubtless make my moan until my labors have an end. How, for instance, 'Epigrammes' in the first No. of the current volume (A. J. P. XXXI 105) could have escaped at least three pairs of watchful eyes passes my understanding, but I have fallen back on the theory

that the elongated spelling is a silent protest against the 'program' spelling which has sensibly affected the pronunciation of 'programme'. Some months ago I paid six dollars out of my own pocket—out of whose else?—for the elimination of a certain heterophrasy of mine, and as I paid it I ruefully thought that a similar fine for every one of my negligences and ignorances would long since have put me in the order of the *ἀνάργυροι*, the existence of which the learned Cobet once tried to do away with by an emendation (A. J. P. VII 536). Some of my slips either of the eye or pen or brain have persisted for a generation and grin at me from the margin of my hand-copies; and while not a few of the worst have been removed from the plates of my Pindar I am still confronted by 'laurelled' for 'garlanded' (p. 182, l. 5 from bottom) and *Zeús* for *Πολυδ.* (p. 200, l. 5 from bottom). P. 335, l. 7 from bottom read 'him whom a Naiad bore'. Of course all the dates of the Pythiads have to be changed (A. J. P. XXI 470 [where for 1890 read 1900] and Christ, *Gesch. G. L.*⁴, p. 174), but that is a *Q'ri perpetuum* due to the inevitable progress of doctrine. That others are under the same condemnation is no comfort to me. Quisque suos patimur Manes. Every man has his own mania and my mania is akin to Whitney's (A. J. P. XIV 138, XXIII 234). There is company enough if I wanted it, STAHL, for instance, who (p. 780, 3) repeats Kühner's blunder about *οὐχ ὅπως* in Lys. XIX 31 (A. J. P. XXII 228) and in treating *πρὶν* sets down as positive (p. 467, 4) the very clauses that I shewed to be virtually negative nearly thirty years ago (A. J. P. II [1881], 468).

My hatred of a blank space at the bottom of a page and that alone prompts me to add another illustration to those just given. Some weeks ago as I was gathering up some old marginal notes on Mr. A. C. PEARSON'S *Phoenissae* I was arrested by the appearance of WALTER HEADLAM'S posthumous *Agamemnon* (Cambridge University Press) under Mr. PEARSON'S editorship. Mr. PEARSON'S competence has been sufficiently shown by his Euripidean work and in his adoration of Mr. HEADLAM he has excellent company (A. J. P. XXX 108). But in the excess of his admiration he has every now and then copied blindly the lapses of that rare genius such as he made when like some *Zeús καταβίτης* he sifted down contempt upon what he had not taken the trouble to read (A. J. P. XXVIII 107). *μένει κοφθησομένην* (v. 1277) still abides and even if the lines of the future participle have been too closely drawn, as Mr. PEARSON urges in his *Phoenissae*, *οὐθ' ὑποκαίων οὐθ' ἐπιλείβων* <τῆς Γραμματικῆς> *ὀργὰς ἀνεύς παραβέλξει* (A. J. P. XXVIII 111). Whether HEADLAM had the right to smuggle *ἄταν* (v. 1227) into the text of Pindar (P. 2, 82) is another matter (A. J. P. XXVIII 109; XXX 358) and the blank space is filled.

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Thanks are due to Messrs. Lemcke & Buechner, 30-32 W. 27th St., New York, for material furnished.

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INDEX TO VOL. XXXI.

- | | | | |
|---------------------------------|----------|------------------------------------|---------|
| Accentual Prose Rhythm in | | Bodrero's Eraclito (mentioned), | 108 |
| Greek, | 314-328 | Boedas, his Praying Boy, | 104 |
| Accusative of Respect, | 362-363 | Bontoc Igorot Language, | 339-342 |
| Alexander of Tralles, A new | | Books Received, 120-124; 248- | |
| piece by, | 480 | 250; 373-376; 497-500 | |
| Aliscans, | 352 | Brief Mention, 108-117; 234- | |
| Ambrose, | 344 | 244; 358-369; 485-493 | |
| Ammianus Marcellinus, Jesus | | Browning and Aristophanes, 487-489 | |
| in, | 231 | Brugmann's Accusative of Re- | |
| Amorgos, An Inscription from, | 476 | spect (mentioned), | 363 |
| Ancyranum, Monumentum, Sue- | | Brutus, Marcus, born 78 B. C., | 479 |
| tonius and the, | 99 | Bury's Plato's Symposium (men- | |
| Apollonius Rhodius, Scholia to, | | tioned), | 367 |
| 91-92 | | | |
| Aquila, the Neoplatonist, | 480 | Caesar, MSS of, | 231 |
| Aratus, Phainomena 4, | 107 | Caesar's divine honors, | 101 |
| Archiv für lateinische Lexiko- | | Caesarea, The Tetrapylon in, | 349 |
| graphie u. Grammatik, Re- | | Cassius Felix, | 105 |
| port of, 91-101; 227-230; | | Catullus 62, 58, | 228 |
| 342-352 | | 101, 2, | 347 |
| Ariovistus, | 478 | Friedrich's (rev.), | 81-90 |
| Aristides Apologetes, | 105 | Christ's Geschichte der griech- | |
| Quintilianus (emended), | 475 | ischen Literatur (men- | |
| Aristophanes, Didymus as In- | | tioned), | 114 |
| terpreter of, | 106 | Cicero ad Atticum, | 233 |
| Browning and, | 487-489 | de Officiis 2, 10, | 66-73 |
| Eq. 605, | 470 | pro Archia, | 476 |
| -κός in, | 428-444 | Second Philippic, a source | |
| Ranae, Chorus in, | 230 | of Lucan, | 470 |
| Van Leeuwen on, | 491-492 | Topica and Aristotle, | 103 |
| Aristotle, Cicero's Topica and, | 102 | Clark's Fontes Prosaе Nume- | |
| Asoka's Fourteen Edicts, Shāh- | | rosae (mentioned), | 114 |
| bāzgarhi and Mansehra Re- | | Composition, not Suffixation, | |
| dactions of, | 55-65 | 404-427 | |
| Athenagoras, | 105 | Corbulo's Armenian War, | 102 |
| Augustus and Livy, | 101 | Crete, Prehistoric, | 103 |
| Aurelius, Marcus, Corrections | | Curva = meretrix, | 227 |
| in text of, | 482 | | |
| Ausonius and Hesiod, | 103 | Demosthenes against Andro- | |
| Avestan Parallel in Darius | | tion, | 477 |
| Nakš-i-Rustam, b, | 80 | Descriptio orbis, Date of, | 229 |
| | | DEWING, HENRY B. The Origin | |
| Bellermann, The Anonymus of, | 470 | of Accentual Prose Rhythm | |
| Berlin, Klassische Texte, | 479, 483 | in Greek, | 312-328 |
| BLAKE, FRANK R. Review of | | Didymus as Interpreter of Aris- | |
| Seidenadel's Grammar of | | tophanes, | 106 |
| the Bontoc Igorot Lan- | | Diels' Herakleitos von Ephesos | |
| guage, | 339-342 | (mentioned), | 108 |

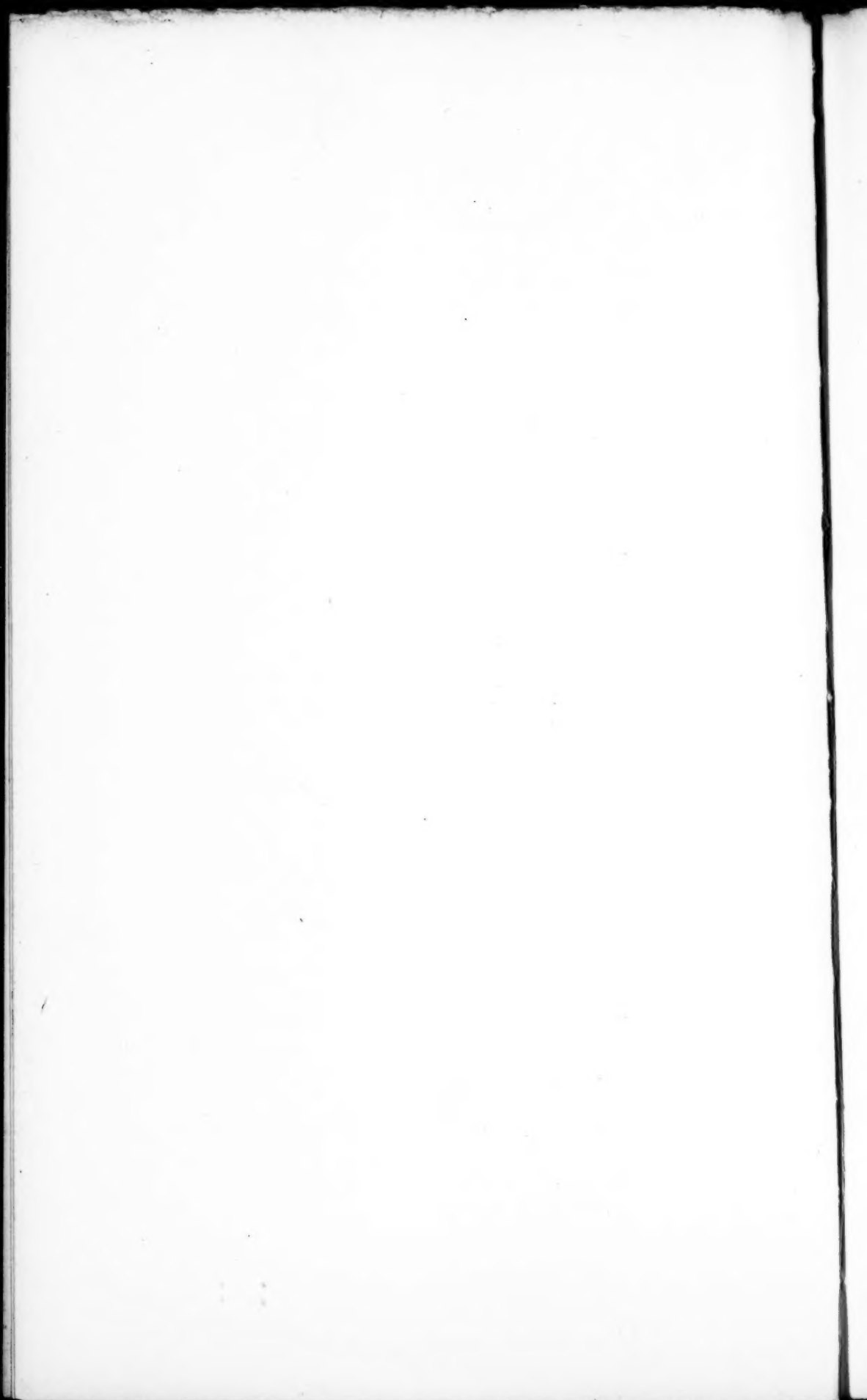
- Drama, English, Change in Verse-Technic in the Sixteenth Century, 175-202
- Dramatic Company, Number of the, in the period of the Technitae, 43-54
- Duff's Literary History of Rome (rev.), 222-226
- EBELING, HERMAN L. Report of Hermes, 476-487
- Eltrem's Hermes u. die Toten (rev.), 93-95
- Enallage 345
- English Drama, Changes in Verse-Technic in the Sixteenth Century, 175-202
- Epigraphica Latina, 209-212
- Euripides' Helena, 103
- FAY, EDWIN W. Review of Friedrich's Catullus, 81-90
- Composition, not Suffixation, 404-427
- Epigraphica, 209-212
- Notice of T. E. Denison's Primitive Aryans in Mexico, 241
- Festus, his Breviarium, 97, 98
- FITCH, EDWARD. Review of Deicke, De Scholiis in Apollonium Rhodium, 91-93
- Florus 1, 20, 2, 344
- Fowler and Wheeler's Greek Archaeology (rev.), 331-334
- Friedrich's Catullus (rev.), 81-90
- GARNETT, JAMES M. Review of Jusserand's Literary History of the English People 335-339
- Review of the Oxford English Dictionary, 460-467
- Gellius 5, 1, 1, 345
- GILDERSLEEVE, BASIL L. A Syntactician Among the Psychologists, 74-79
- The Seventh Nemean Revisited, 125-153
- See *Brief Mention*.
- Greek Final Infinitive, 364
- Inscriptions, New, 377-404
- Letter-writer, Oldest, 232
- Origin of Accentual Prose Rhythm in, 312-328
- Greek: Pluperfect = Imperfect, 116; *βοῦς ἐβδομος*, 484; *Κοιρανίδες*, 476; *-κός* in Aristophanes, 428-444; *μόρνυχος* = *σκοτεινός*, 484; Papyri from Elephantine, 473; *πλάτος* Phocian = *nummus*, 106; *τοί*, 116.
- Gudemán's Grundriss zur Geschichte der klassischen Philologie (mentioned), 113
- HARKNESS, ALBERT GRANGER. The Final Monosyllable in Latin Prose and Poetry, 154-174
- Headlam, Walter, and his Editor, 493
- HEIDEL, W. A. Review of Reitzenstein's *Mysterienreligionen*, 467-469
- Heiler's Tatian (mentioned), 240
- Hermes, Report of, 476-484
- Hermes and the Dead, 93-95
- Herodotus and Spartan History, 477
- Hesiod ap. Ansonium, 103
- Hexameter, Limitations of, 349
- Hippocrates, Sophocles and, 473-5
- Homer, Psilosis in, 105, 107
- Iliad 15, 35, 353
- Homeri et Hesiodi Certamen, 231
- Horace's Odes, 485-487
- Serm. 1, 10, 44; 2, 6, 59, 349
- Hypata = *ὑπάτα* not *ὑπάτα*, 480
- Inama's Teatro antico Greco e Romano, 363
- Inscriptions, Latin, at the Johns Hopkins University, 25-42
- Isocrates, Rehabilitation of, 103
- Italian: Fattucchiere = *Fattucius*, 230
- Jackson, S. M. Jerusalem the Golden (mentioned), 239
- C. N. Browning's *Aristophanes' Apology* (mentioned), 487-489
- Jesus in Ammianus Marcellinus, 231
- Judaea, Administration of, 102
- Jusserand's Literary History of the English People (rev.), 335-339
- KELLOGG, GEORGE DWIGHT. Report of Philologus, 101-107
- Kleanthes, 103
- KNAPP, CHARLES. *Cicero de Officiis* 2. 10, 66-73
- Kyriakides, Modern Greek-English Dictionary (rev.), 343
- Latin, Abl. abs., 100
- Adjectiva Relativa, 227

- Alliteration in second half of the verse, 351
 Confusion of D and L in, 349
 Epigraphica, 209-212
 Ethnica, 344
 Final Monosyllable in, 154-174
 Gentile Names, 350
 Historical infinitive, 100
 Inscriptions at the Johns Hopkins University, 25-42; 253-264
 Locative in, 227
 Locative in Pliny the Elder, 229
 Perfect in -erunt and -ere, 351
 Poetical Plural, 345
 Pronunciation of, 345
 Relative Temporal Elements in, 265-286
 Si interrogative challenged, 472
 Subjunctive of Repetition, 473
 Latin words:
 Acla, 100; actio = ἀποσκευή, 228; adlas, 222; aduro = vulgares obduro, 230; Aetna (masc.), 349; agniculam facere, 350; albarus, 96; amicus, 351; amicire, 346; anaboladium, 228; anabolarium, 350; Andes, 98; andron, 98; antelaena, 351; aratiuncula, 99; Armona mons, 228; aspergo, 351; aspis = scutum, 349; Atacinus, 348; atrium, 351; Cambus, 229; cena = cersna, 228; cetrus = cetra, 347; Columella, 98; con and com, 96; concorporalis, 99; concorporalis = comrade, 346; contropatio, 349; conubium, 228; curva = meretrix, 97; Cyprianus = Koprainus, 222-229; Desiderium, 346; dis-, 97; disciplina disciplinarum, 97; Enervis, 228; enim (prepos. ad), 348; eorum = suus, 349; epicastorium, 100; erratio, 100; eques = equus?, 346; Fatucius, 230; faustus, 344; flumen, fluvius, amnis, 350; fulgur and fulmen, 350, 351; Hadra = lapis, 351; hypodromus, 100; Improspere, 347; Ipsicilla, 88; Lapis (fem.), 350; lecythus (masc.), 345; lepels = leptis, 348; lucricupido, 346; Mandare, 96; memoratu dignus, 99; minus = non, 228; miserinus, 347; Ni . . . foret, 100; -O, -onis names in, 99; olim, ollorum, 100; olli, 347; ovile, 344; Paestum, 350; palabundus, 100; parum, parvum, 98; platea, 349; platiodanni, 349; plus and positive, 96; Quod = quoad, 98; Senium, 346; sepultura = sepulcrum, 228; silleo, 228; simul (simulac), 345; sorsus, 97; stimulus, 227; stipendium, 347; sueris, 346; summoenianus and summunianus, 100; surosus, 229; -Ūtus, -ūtius, 98; Tributum, 344; vicus, 349; Vindex (etym.), 346
 Laurel in Ancient Religion and Folk-lore, 287-311
 Livy, Augustus and, 101
 Critical Notes on, 473
 Oxyrhynchus, 348
 Lokrika, 106
 Lucan 2, 133, 98
 6, 558, 347
 Lucania, 227
 Lucian's Μακρόβιοι, 231
 Nigrinus, 231
 Lucretius, Incompleteness of, 104
 Lyeurgus rehabilitated, 477
 Manacorda's Germania Filologica (mentioned), 108
 Mansehra's Redaction of Asoka's Fourteen Edicts, 55-65
 Marmaridae, War with, 101
 Marucchi's Epigrafi Cristiana (mentioned), 368
 Mellito and Novatian, 96
 Menander's Epitrepones, 473
 Mesomedes, 481
 Methana = Μεθάνα not Μέθανα, 480
 Metrodorus ap. Philodemum, 484
 MICHELSON, TRUMAN. Linguistic Notes on the Shābbāzgarhi and Mansehra Redactions of Asoka's Fourteen Edicts, 55-65
 MILLER, C. W. E. Report of Revue de Philologie, 470-476
 Moment, Der and Das, 465
 Morgan, Morris Hicky, Death of, 243
 'Morning' and 'Mourning', 461
 Morris's Satires of Horace (mentioned), 115

- Murray's Translation of Euripides, I. T. (rev.), 358-361
 MUSTARD, WILFRED P. Report of Rheinisches Museum, 230-233
 Mysteries, The, 467-469
 Names, Misspelt, 367
 Necrology:
 Morgan, M. H., 243
 Well, Henri, 117
 Nero's last companions, 102
 Novatian, Melito and, 96
 Ogden's Final Infinitive (rev.), 363
 OGLE, M. B. Laurel in Ancient Religion and Folk-lore, 287-311
 OLIPHANT, SAMUEL GRANT. Salissationes, sive ad Plauti Milit. 694, 203-208
 Olympiad, First, a basic year, 479
 Oxford English Dictionary (rev.), 460-467
 Oxyrhynchus Chronicon Livianum, 348
 Palmscopy, 475
 Pantomimes, Decoration in, 105
 Parallels, Historical, 111
 Parhomoeon, 230
 Parody in Greek Antiquity, 104
 Pausanias, a guide-book, 233
 PEPPER, CHARLES W. The Termination -κός, as used by Aristophanes for Comic Effect, 428-444
 Petronius, Sat. 30 and 46, 232
 Philologus, Report of, 101-107
 Physis personified, 106
 Pindar, Seventh Nemean, 125-153
 Ol. 2, 77, 238
 Pindarica, 493
 Plato Phaedr. 229 B, 230 B, 105
 Rpb. 393 AB, 435 E, 105
 580 D, 585 C, 104
 Plantus, Milit. Glor. 694, 203-208
 Men. 120-123, 231
 Pliny the Elder, Locative in, 229
 Nat. Hist. 28. 46, 227
 Plutarch, de facie in orbe lunae, 233
 Plutarch's Lives, MS of, 470
 Cross references in, 481
 Polybios, his style, 366
 Pompey in Cicero and Lucan, 470
 Potato and Sir Walter Raleigh, 460
 'Pottle', 461
 Primipilares, 103
 Priscianus, 102
 Propertius, Monobiblos, 232
 Psychology, Syntax and, 74-79
 Raleigh, Sir Walter, and the Potato, 461
 RAMSAY, ROBERT L. Changes in Verse-Technic in the Sixteenth Century English Drama, 174-282
 Raoul de Cambrai, 354
 Recent Publications, 117-120;
 245-247; 370-372; 494-496
 REES, KELLEY. Number of the Dramatic Company in the Period of the Technitae, 43-54
 Reitzenstein's Mysterienreligionen (rev.), 467-484
 Relative Temporal Statements in Latin, 265-286
 Reports:
 Archiv für lateinische Lexikographie und Grammatik, 96-101; 227-233; 349-352
 Hermes, 476-484
 Philologus, 101-107
 Revue de Philologie, Report of, 470-476
 Rheinisches Museum für Philologie, 231-233
 Romania, 352-357
 Reviews:
 Bodrero's Eraclito, 108
 Brugmann's Accusative of Respect, 363
 Bury's Plato's Symposium, 367
 Clark's Fontes Prosaie Numerosae, 114
 Deicke's De Scholliis in Apollonium Rhodium, 91-93
 Denison's Primitive Aryans of Mexico, 241
 Diels's Herakleitos von Ephesos, 108
 Duff's Literary History of Rome, 223-226
 Eitrem's Hermes und die Toten, 93-95
 Fowler and Wheeler's Greek Archaeology, 331-334
 Friedrich's Catullus, 81-90
 Gudeman's Grundriss zur Geschichte der Klassischen Philologie, 113
 Heiler's De Tatiani Apologetae Dicendi Genere, 240
 Jackson, S. M. Jerusalem the Golden, 239
 C. N. Browning's Aristophanes' Apology, 487-489

- Jusserand's Literary History of the English People, 335-339
- Kyriakides, Modern Greek-English Dictionary, 343
- Morris's Satires of Horace, 115
- Murray's Translation of Euripides' I. T., 359, 492
- Oxford English Dictionary, 460-467
- Pöhlmann's Griechische Geschichte, 112
- Richards's Aristophanes and Others, 115
- Ritter's Platon und Neue Untersuchungen über Platon, 114
- Roberts's Dionysius de Compositione, 234-238
- Robert, Pausanias als Schriftsteller, 213-222
- Seidenadel's Grammar of the Bontoc Igorot, 339-342
- Shorey's Horace's Odes, 485
- Van Deman's Atrium Vestae, 242
- Van Leeuwen's Wasps of Aristophanes, 364
- Wheeler. See Fowler.
- Wunderer's Similes and Metaphors in Polybios, 366
- Rhodope, 107
- 'Rhyme', 'Rime', 'Rhythm', 462
- Richards's Aristophanes and Others (mentioned), 115
- Rig Veda I 32. 8, 329-330
- Robert, Pausanias als Schriftsteller, 213-222
- Roberts, Dionysius de Compositione (noticed), 234-238
- ROBINSON, DAVID M. Review of Robert, Pausanias als Schriftsteller, 213-222
- New Greek Inscriptions from Attica, Achaia and Lydia, 377-403
- Review of Fowler and Wheeler's Greek Archaeology, 331-334
- ROLFE, JOHN C. : Report of Archiv für lateinische Lexikographie u. Grammatik, 96-101; 227-230; 344-352
- Romania, Report of, 352-357
- Romanic, Nomina actionis in, 229
- Romans, Blueblindness of, 345
- Salissationes, 203-208
- Sallust, Tacitus and, 348
- Salvianus, Alliteration and Rhyme, 96
- Sanskrit, The Sāṃkhya Term, Liṅga, 445-460
- Seneca, L. Annaeus, 102
- Greek words in, 347
- Seneca Tragicus, 482
- Serviana, 1-24
- Sextus Empiricus, Text of, 231
- Shāhbāzgarhi Redaction of Asoka's Fourteen Edicts, 55-65
- Shorey's Horace's Odes (mentioned), 485
- SIHLER, E. G. Serviana, 1-24
- Silius Ital. 15. 761, 97
- SMITH, KIRBY FLOWER. Review of Duff's Literary History of Rome, 222-226
- SOHO, ARISTOGEITON M. Review of Kyriakides' Modern Greek-English Dictionary, 343
- Solonian Property Classes, 471
- Sophocles' Philoctetes and Hippocrates, 473, 474
- Spartan History and Herodotus, 477
- STEELE, R. B. Relative Temporal Statements in Latin, 265-286
- Strabo's Geography, Projected Edition of, 240
- Suetonius and the Monumentum Ancyranum, 99
- Suffixation, Composition, not, 404-427
- Syntactical Methods, 362
- Syntax and Psychology, 74-79
- Syrians and Chaldeans compared, 229
- Tacitus and Sallust, 348
- Tacitus, Dialogus 16, 107
- Thais, 107
- Theophylactus of Bulgaria, 470
- Thucydides 4, 45, 2 and 5, 18, 7, 480
- Tibullus, 348
- Conjectures in, 233
- First Elegy, 233
- TOLMAN, H. C. An Avestan Parallel in Darius Nakš-i-Rustam, b, 80
- Van Deman's Atrium Vestae (noticed), 242
- Vergilian Farm, 230
- Aen. 1, 254, 347
- Bucolics, Order of, 232
- Cris not dependent upon Vergil alone, 479
- Verse Technic in the Sixteenth Century English Drama, 175-202

- | | | | |
|------------------------------------|---------|--|----------------|
| Vitruvius' Theory of Architecture, | 231 | Johns Hopkins University, | 25-42; 253-244 |
| Walker's ANTI MIAΣ (mentioned), | 115 | Review of Inama's Teatro antico Greco e Romano, | 368 |
| Well, H. Death of, | 117 | Review of Marucchi's Epigraphic cristiana, | 369 |
| WELDEN, ELLWOOD AUSTIN. | | Wilamowitz-Moellendorf on Pindar's Seventh Nemean, | 143-153 |
| Rig Veda I. 32. 8, | 329-330 | | |
| The Sāṃkhya Term, Linga, | 445-460 | | |
| Werchin, Jean de, | 352 | Xenocrates of Aphrodisias, the medical writer, | 483 |
| Wheeler. See Fowler. | | Xenophon Papyrus, New, | 105 |
| WILSON, HARRY LANGFORD. | | Oeconomicus, | 484 |
| Latin Inscriptions at the | | | |



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CONTENTS.

I.—New Greek Inscriptions from Attica, Achaia, Lydia. By DAVID M. ROBINSON,	377
II.—Composition, not Suffixation. By EDWIN W. FAY,	404
III.—The Termination -κός, as used by Aristophanes for Comic Effect. By CHARLES W. PEPPLER,	428
IV.—The Sāṃkhya Term, Līṅga. By ELLWOOD AUSTIN WELDEN,	445
REVIEWS AND BOOK NOTICES:	460
Murray, Bradley and Craigie's New English Dictionary on Historical Principles.—Reitzenstein, Die hellenische Mysterienreligionen, ihre Grundgedanken und Wirkungen.	
REPORTS:	470
Revue de Philologie.—Hermes.	
BRIEF MENTION,	485
RECENT PUBLICATIONS,	494
BOOKS RECEIVED,	497
INDEX,	501

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